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MOVING PICTURE World

CALIFORNIA STATE

FOUNDED IN 1907 BY J. P. CHALMERS

Moving Picture World
vol. 55, Pt.1 See index in Pt.2

IT'S COMING

With
- the power of an earthquake,
- the speed of a tornado,
- the force of a tidal wave.

UFA PRODUCTION

Hamilton Theatrical Corp. ——— presents

"THE MISTRESS OF THE WORLD"

WITH MIA MAY

A series of four Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

No. 1 "The Dragon's Claw"
No. 2 "The Race for Life"
No. 3 "The City of Gold"
No. 4 "Saved by Wireless"

FROM THE NOVEL BY CARL FIGDOR
DIRECTED BY JOE MAY

IT WILL SWEEP THE WORLD OFF ITS FEET

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 55. No. 1 MARCH 4, 1922 Price 25 Cents

FAMOUS PLAYERS LASKY CORPORATION PRESENTS
BOOMERANG BILL" with
LIONEL BARRYMORE
Story by Jack Boyle Scenario by Doty Hobart
Directed by Tom Terriss-Settings by Jos. Urban
It's A Paramount Picture
A VIVID, startling romance of thrills and climaxes which will sweep your audiences off their feet.
"Lionel Barrymore is fine—we don't remember having seen him do anything so well—the picture gets such a hold on you that you believe you are watching the purifying process of a bad man for the first time."
—N. Y. Eve. Sun.
Created by Cosmopolitan Productions

54711

Why I Show Paramount Pictures

By J. E. Madsen, Idaho Theatre, Twin Falls, Idaho

RECENTLY I signed contracts for Paramount Pictures, and after having used them with success here I want to congratulate you on your splendid output.

Looking over the various brands on the market, I selected Paramount for these three reasons:

1. Splendid line of attractions
2. National advertising
3. Exploitation experts

People are now coming to this theatre who never came before.

From the favorable comments we have heard we see no reason why the Idaho theatre should not be a 100 per cent Paramount theatre.

(Signed) J. E. MADSEN

Here are some Current

Paramount Pictures

CECIL B. DEMILLE'S "Fool's Paradise"
By Beulah Marie Dix and Sada Cowan. Suggested by Leonard Merrick's story "The Laurels and the Lady."

ELSIE FERGUSON and WALLACE REID in "Peter Ibbetson" ("Forever")
A GEORGE FITZMAURICE production. Based on the novel by George Du Maurier and the play by John Nathan Raphael. Scenario by Ouida Bergere.

GLORIA SWANSON in "Her Husband's Trademark"
By Clara Beranger. Directed by Sam Wood. Scenario by Lorna Moon.

GEORGE MELFORD'S "Moran of the Lady Letty," with Dorothy Dalton. Cast includes Rodolph Valentino.
By Frank Norris. Scenario by Monte M. Katterjohn.

"ONE GLORIOUS DAY" with Will Rogers and Lila Lee.
By Walter Woods and A. B. Barringer. Scenario by Walter Woods. Directed by James Cruze.

POLA NEGRI in "The Red Peacock," UFA Production

BETTY COMPSON in "The Green Temptation"
From the story by Constance Lindsay Skinner. Directed by William D. Taylor. Scenario by Monte M. Katterjohn and Julia Crawford Ivers.

WALLACE REID in "The World's Champion"
From the play "The Champion" by A. E. Thomas and Thomas Louden. Scenario by J. E. Nash. Directed by Philip E. Rosen.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

MARCH IS

SARAH BERNHARDT
who starred ten years ago in "Queen Elizabeth," the first Paramount Picture

More than 10,000 theatres and twenty million picture-goers are joining this month in the celebration of

PARAMOUNT'S TENTH ANNIVERSARY

The history of Paramount is the history of the screen

Famous Players-Lasky Corporation, whose trade-marked product is Paramount Pictures, have, in ten years, changed the screen from a one- and two-reel flickering stunt [illegible] nation's entertainment and a great [illegible] and you

The name Paramount stands for whatever is best in motion pictures

Paramount has gathered every kind of talent necessary to make better pictures, whether they be talents of Direction, of Drama, of Literature, of Acting, of Photography, of Mechanical Inventiveness, or the talent of Organizing all these on a great scale and regularly Delivering the Results to more than 11,500 theatres.

That's why this tenth birthday is worth [illegible]. You are going to enjoy it if [illegible] Showmen in your town [illegible] her way!

TEN years ago Adolph Zukor saw in the motion picture a thing of amazing possibilities. It was only a toy then, but he realized that if it were properly developed it could become a world factor, an international language, a medium of entertainment and education such as the world had never known!

He felt that the public would be satisfied with nothing less than the greatest artists, and he was fortunate enough to secure Sarah Bernhardt, the world's greatest actress, whose name is a legend of the ultimate in drama, for his first five-reel picture. She starred in "Queen Elizabeth," the first Paramount Picture and the first modern feature picture!

"Queen Elizabeth" was quickly followed by that wonderful [illegible] play of Jesse L. Lasky's and C. DeMille's, "The Squaw Man." These were the auspicious beginnings of Paramount.

Par[illegible]

If

Three pages in the Saturday Evening Post March 4, 1922

THE SATURDAY EVENING POST

March 4, 1922

Jesse L. Lasky presents

Cecil B. DeMILLE'S "FOOL'S

This month marks the tenth birthday for Paramount

PARAMOUNT'S history is the history of motion pictures.

Ten years ago a motion picture was a crude, flickering thing of one or two reels shown in an old store.

Today it is the national entertainment.

What is it that has lifted the screen to such a high plane? Paramount, tremendous organization which has created an endless chain of great audiences for every theatre whose audiences want the best.

Paramount has lifted screen art a little higher every season for ten years, until today no season for Paramount is complete [illegible] may see such superb triumphs of Paramount's art as Cecil B. DeMille's "Fool's Paradise," Wallace Reid in "The World's Champion," and Gloria Swanson in "Her Husband's Trademark."

This anniversary is being celebrated this month by more theatres showing Paramount Pictures than ever before. See the newspapers for your theatre's program. Your theatre manager wants to give you what you want to see. Go to him and tell him. Whenever you are going to show a Paramount Picture let me know. I'll be there." He will be glad to do it.

Releases for Tenth Anniversary Month

Wallace Reid in "The World's Champion"
By A. S. Le Vino and Tom Cushing
A great Broadway success made into the best Wallace Reid comedy-drama you ever saw.

Gloria Swanson in "Her Husband's Trademark"
By Clara Beranger
A gorgeously gowned drama with Gloria Swanson in the most thrilling role of her glorious career.

[illegible]

A FALSE French love leads a brave young American a strange trail in this new masterpiece of Cecil De Mille's.

The plot is as amazing as anything ever schemed by Balzac or DeFoe, and yet the whole glittering, thrilling drama seems a real, a possible happening.

Figure a blind young man marrying the girl he hates, thinking she is the idol of his dreams!

Imagine her great love forcing her to have him operated on—and then, *seeing*, he spurns her and leaves on his fanatic search of the globe for the fair, false dancer!

At one point you see him in competition with the Prince of Siam. The French siren tries to play with them both, throws her glove into the pit of famished crocodiles and says she will award herself as prize to the man who gets it.

The next five minutes are more thrilling than three-quarters of all the photoplays ever released.

The settings surpass all the previous gorgeous De Mille productions. See the marvelous ice ballet—the snow queen's palace—the riotous temple dances of Siam! Beauty of women—beauty of sets—beauty of gowns.

Like all Cecil De Mille's Productions "Fool's Paradise" is a treasure house of daring photography—"shots" of unexampled dramatic power and a richness of "putting on" which is to ordinary work as a sunrise is to a cheap lithograph.

You can sit back in your seat and simply thrill and revel in "Fool's Paradise."

It is there with a million dollar impact, and it lifts the great reputation of Paramount Pictures just one notch higher.

"Fool's Paradise" was pre-released in New York City at the Criterion Theatre at $1.50 and $2 a seat. The sign "Standing Room Only" was busy almost all the time.

What the Newspapers Said.

"Fool's Paradise" will keep you on the edge of your seat at times, there is so much of the unexpected in the story.—N. Y. Sun.

"One of the big films of the season."—N. Y. Herald.

"Cecil B. DeMille has produced a picture that will be talked about for months to come."—Evening Mail.

"The Criterion is still at it, giving us big, splendid productions in really worth while style. Cecil B. DeMille's 'Fool's Paradise' is the latest."—Evening World.

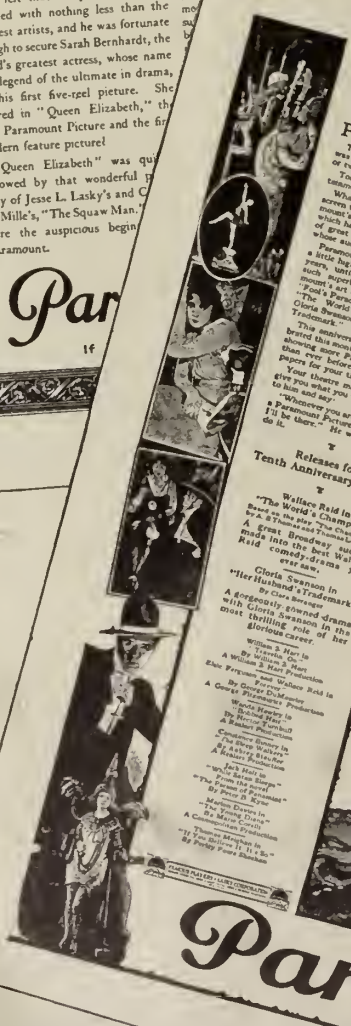
"Absorbing story by Edmund Goulding and Beautiful settings and costumes throughout the film."—Evening Telegram.

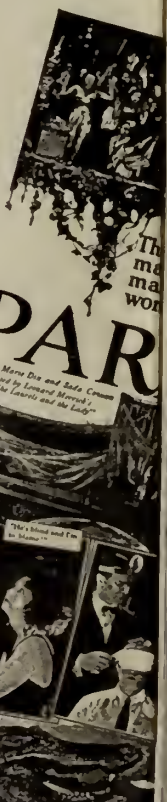
"Contains many scenes of gorgeous splendor."—Evening Sun.

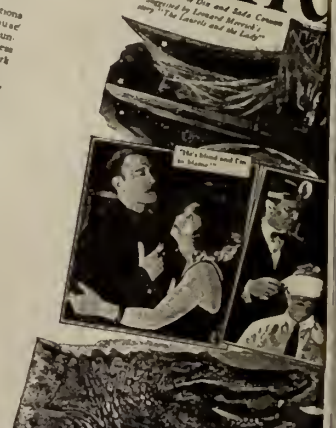
"Cecil B. DeMille has produced a picture that will be talked about for months to come."—Evening Mail.

"The picture is well worth while."—N. Y. Tribune.

"Mr. DeMille has given us a picture that is De Mille and the best he has accomplished."—N. Y. Telegram.







PARAMOUNT'S 10th

Wow! it's coming soon

Sure cure for the Box-office Blues

Walter L. Johnson presents

"Why not marry?" with Margery Wilson

A new angle on the eternal question that interests all young hearts from 6 to 60 told by an all star cast of farceurs in a fast moving story

Get Your "Why not marry?" Booking early!

NATIONAL EXCHANGES
INCORPORATED

31 EXCHANGES IN PRINCIPAL CITIES

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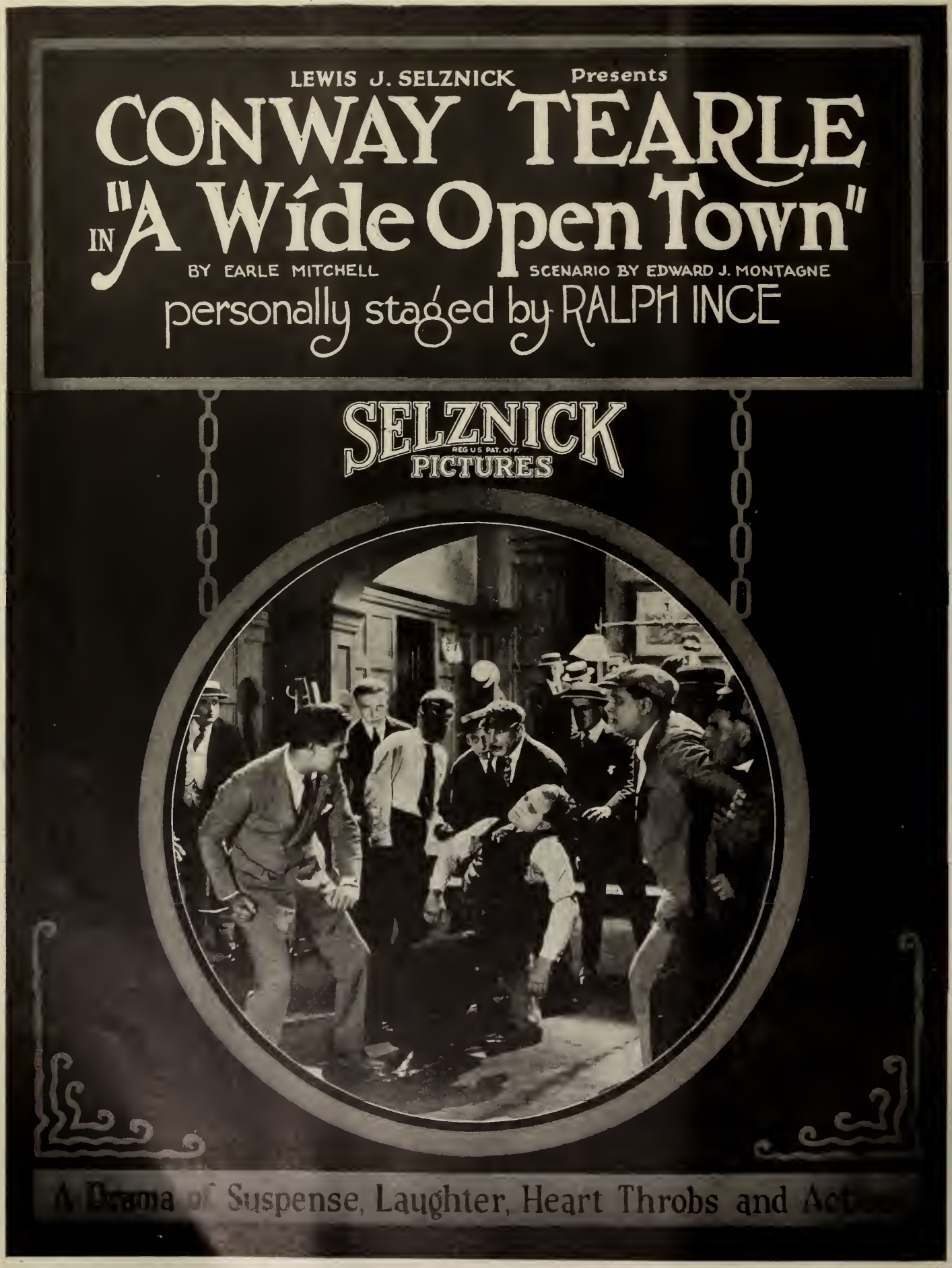
LEWIS J. SELZNICK Presents
CONWAY TEARLE
IN "A Wide Open Town"
BY EARLE MITCHELL
SCENARIO BY EDWARD J. MONTAGNE
personally staged by RALPH INCE
SELZNICK
REG U.S. PAT. OFF.
PICTURES
A Drama of Suspense, Laughter, Heart Throbs and Act

Harry M. Crandall Writes to You

All the Industry Will Want to Read This Square Statement from an Exhibitor to Exhibitors

February 20th, 1922.

Mr. Arthur James, Editor,
Moving Picture World,
New York City.

Dear Mr. James:—Having about regained my proper senses which I more or less lost during the terrible Knickerbocker disaster, I feel that I would like to make a statement through your paper to all my brother exhibitors in America.

I want to say that I have never been so affected by anything in my life as by this catastrophe, and hope never to see anything like it again. This is the first trouble of any kind I have had in my fourteen years in the motion picture business.

I have labored day and night to build up what was considered by many one of the most complete chains of theatres in this section of the country. I also was fortunate in gathering around me a wonderful executive staff of young men who worked untiringly for the comfort and best interests of the patrons at all times, and we have been fortunate, despite the terrible conditions all over the country, in keeping our theatres doing business and making money, but with all this system and all of the efforts that it was physically possible for us to put into our business, one of our very finest theatres, namely the Knickerbocker, suffered the collapse that is so well known. Now the question is why.

It might be interesting to many to know that the first investigation, that of the Coroner's Jury, held practically everybody in connection with the building for the Grand Jury, with the exception of myself. Although I was exonerated entirely, this does not lessen a certain load that is bound to be on my mind for the reason that the theatre bore my name.

It might also be of interest to know that I was not really in on the original construction of the building, but took it over some time after it was completed. I do not say this to clear myself in any way, if I were responsible, because I know positively that Mr. Wagner, the builder, was one of the best builders in Washington. There is also no reason for anyone to think that the theatre was slighted in construction to save money, for the highest bidder was awarded the contract by reason of his being the most reliable. This theatre was built before the United States got into war, when good labor and material were plentiful and at a reasonable figure, and whereas I don't want to appear egotistical, I think anyone who knows will agree that the Knickerbocker Theatre could be considered at least among the ten best theatres in the United States. As to its clientele, something that I have never touched on before, it probably had the most eminent clientele of any theatre in America. That was unfortunate, for the reason that it made the calamity a national issue, as some of the most prominent people in this country were either hurt or killed in the disaster. The Knickerbocker was a theatre that catered to Congressmen and Senators, to Vice-President Marshall, William Gibbs McAdoo, and many other high officials of the Government, as well as to all the diplomats of foreign countries. I simply bring this out to show that sometimes your wonderful clientele may be against you, meaning by that that when you have an unfortunate accident which would be more or less local under ordinary conditions, with a clientele like this it immediately becomes of national or even international importance. Being of a national character it surely would have more or less of an effect on all exhibitors throughout the United States.

I feel heartily sorry that my name was in any way connected with a distaster (even though it was beyond my control) that was of such a nature as to affect (as I understand it has) the business of all my brother exhibitors throughout the United States, and hope that their business will quickly recover, as a thing like this may never happen again in a hundred years—and although a verdict has been rendered, the real cause of the collapse of the Knickerbocker has not been absolutely cleared up in my mind, and in the minds of many others.

The one ray of light in the whole thing, if there is such a thing as a ray of light in a disaster of this kind, is that it happened on the night of a blizzard, when the house had very few people in it, when ordinarily at nine-ten on Saturday night the Knickerbocker would have housed a couple of thousand patrons. That is the only consolation I seem to have.

After the collapse of the Knickerbocker I closed all my theatres for a period of five days, and no exhibitor can realize how I felt when the Metropolitan was reopened on the sixth day, to have the patrons cheer the picture when it went on the screen—it proved how loyal they were—and it would be of value to every exhibitor in this country to start now and gain the confidence of his patrons. I never knew how well I stood until after the calamity. We received thirty-three hundred letters and telephone calls from people in the District, offering their sympathy and help, and so far as I have been able to learn, not one person in Washington has held me in any way accountable for the accident, and they have tried to prove this by their wonderful attendance. The whole city seems to be solidly behind us, and that surely is something that an exhibitor should be proud of, because in times like this people are only too quick to charge the owner with neglect. I have had many relatives of those killed in the disaster come to my office in the most friendly manner to sympathize with me. Three of hem were widows of men killed, and one was a boy, O'Donnell, who lost both his mother and father in the terrible calamity. Such a thing as this is unusual.

I want the exhibitors to remember that what happened to me is apt to happen to them at any time, and that it would be a wonderful thing for every exhibitor in America to have his theatre inspected by the best engineer it is possible for him to get, so that he might avoid the very thing that I have gone through. This especially applies to the new and wonderful fireproof buildings, which is the kind the Knickerbocker was.

In closing I want to thank your paper for all the kind remarks that were made in my behalf, and also to extend my sympathy to every exhibitor in America who has been adversely affected by my troubles, and hope that such a thing will never happen again, and that business will soon be back to normal.

I also take this opportunity to publicly thank every exhibitor, film producer, manufacturer, star, trade paper, and everyone else who sent me such wonderful telegrams of condolence at the time when I needed them most.

With very best wishes, and kindest personal regards, please believe me,

Sincerely yours,

H. M. CRANDALL.

REVIEWS **The absolute truth about pictures written for the exhibitor and nobody else. Moving Picture World gives you the facts.** REVIEWS

M.P.T.O.A. Officials Begin Campaign For Large Attendance at Washington

Convention of May 8 to 12 Will Demand Great Reduction in Rentals; Exhibitors as Producers and Distributors Is Hinted At

WITH the New York State convention now history, the attention of organized exhibitors of the country is focused on Washington, where the annual convention of the Motion Picture Theatre Owners of America will be held May 8 to 12.

The events at the Albany convention forecast what may be done at the national meeting. Outstanding in importance is the question of reduction of film rental at least 33 1-3 per cent. over the 1920 figures.

Distributors in the vast majority insist unqualifiedly that such a reduction is impossible, but leaders of the M.P.T.O.A. contend that unless there is a radical reduction made in rentals at least 78 per cent. of the theatres of the country will either have to close voluntarily or be forced out of business through bankruptcy.

As an alternative in the event of refusal on the part of the distributors to effect such a cut in prices, the M.P.T.O.A. suggests it will be prepared to enter the distribution field by taking over the release of the product of three leading companies and a number of independent producers and directors.

Seek Long Island Studio

It is known in exhibitor circles that the M.P.T.O.A. has had a release-direct-to-the-exhibitor proposition under consideration for five months. It is a fact, too, that the exhibitors will proceed with distribution organization plans so that it can function in the event of a turn-down. A studio site in Long Island is under consideration but the deal has not been closed, according to the owner of the property.

How exhibitors will convince distributors that a reduction is possible was hinted at through passage of a second resolution calling upon producers and distributors to practice strict economy. While this measure presumably was passed and introduced to call a halt to extravagant production, it furnishes the M.P.T.O.A. with an instrument to seek the reduction.

This resolution, one of the most important introduced at an exhibitor convention, condemns the production of "million dollar pictures," charges the producers with wasting money through "unnecessary advertising" and the employment of officials at "princely salaries."

Changes Sought

The M.P.T.O.A. through this resolution will seek to effect the following changes:

(1) Elimination of the high-priced officials.

(2) Curtailment of National advertising done by producers on their pictures.

(3) Discharge of high-priced directors.

(4) Elimination of the star and concentrating all efforts on the exploitation of the productions as such.

(5) A reduction of from 50 to 200 per cent. on all accessories.

(6) Centralization of distribution.

By effecting the above, the officials contend, the rentals can be materially cut at least one-third, although some of the M.P.T.O.A. leaders contend that those figures are conservative.

One very important producer and distributor says he would be glad to quit producing and let the M.P.T.O.A. do it as the gambling is all with the producer and no producer of size is making any money under present conditions.

Anyway, between now and the Washington convention many significantly important developments may be looked forward to that will throw some light on the rentals problem. A special committee of exhibitors will in all probability be elected to meet with the distributors early in the summer.

Favor Publicity Committee

The exhibitors at the national convention will formally launch a national campaign against propagandists who have taken advantage of the Arbuckle and Taylor cases to indict the entire industry.

(*Continued on page 36*)

A CLOSE-UP OF A FEW OF THE MANY NEW YORK STATE EXHIBITORS WHO GATHERED IN ALBANY, N. Y., LAST WEEK IN THREE DAYS OF CONVENTION. ON THE PLATFORM ARE THREE STATE PRESIDENTS—CHARLES O'REILLY, OF NEW YORK; MESSRS. TRUE, OF CONNECTICUT, AND SMITH, OF OHIO. PRESIDENT WOODHULL, OF NEW JERSEY, ALSO ATTENDED

Who Got the Five Thousand Dollars?

DO exhibitors want honest reviews?

Do they want a straight and frank judgment of a picture for which they are asked tremendous rental prices? Must a reviewer boost every picture he sees in order to avoid being charged with being bribed with dirty money?

These are fair questions in view of the unsigned article appearing in the Exhibitors' Bulletin, a four-page folder bearing the official seal of the Motion Picture Theatre Owners of America and, according to its front page, published by that organization.

We reprint the article in full and call for the name of the man who wrote it in order that we may bring an immediate action for criminal libel. Unless the writer of the article is either a rat or a coward he will be willing to have the facts adjudged in open court.

The article gives no names but in view of the fact that Moving Picture World was the only trade paper to condemn Foolish Wives, and it was condemned by the undersigned and by Mr. Fritz Tidden, in charge of reviews for Moving Picture World, there is no doubt at all of what paper and what editor are libelled.

Senator Walker has referred to us as a "kept man of the producers," and other false and lying statements have been spread broadcast attacking the circulation of this paper to create the impression that we were fading into nothingness. As a matter of sworn fact and inspected record, Moving Picture World has gained more than 2,600 exhibitor circulation since June, 1921. It leads the field in total paid circulation and continues to grow.

Now, then, here's the lying statement from the Exhibitors' Bulletin:

"FOOLISH EDITORS" WHO POSE AS WELL AS IMPOSE UPON US

One of the trade papers, whose editor has for some time assumed an air of lordly superiority within the Motion Picture business, makes some uncomplimentary references to "Foolish Wives," now being exhibited.

There may be a great deal the matter with "Foolish Wives." Some consider it a reflection on American women and in no sense indicative of their attitude on domestic or social questions. But dealing with wives in the average sense, or even in the pictured aspect, they do not present the ridiculous pose of some "Foolish Editors."

The editor in question may as well bark at the moon or declaim to ocean waves as far as his utterances effecting the situation in mind is concerned. Few exhibitors read his paper and he has been told time and again that he is just a pen-in-hand puppet for certain producing interests and his paper a sounding board for the tunes they hum.

A story wends its way in from Wiseonsin to the effect that this editor demanded $5,000 to boost this show and when that was not forthcoming took an opposite course.

On the one hand we are condemned as a hireling of the producers and for printing their boosts and on the other we are accused of seeking a bribe when we openly attack a picture that we believe is a bad business venture for the exhibitor and a morally decadent misuse of the screen.

We ask every exhibitor who has not already seen this picture to see it and compare his show judgment with ours. We stand on that decision and call attention to the business records of Foolish Wives in San Francisco, where it was replaced by an independent production (Ten Nights in a Bar-room), and both in Buffalo and at the Central Theatre, New York, where its business has sagged in the middle.

Has it made money for the exhibitor?

Did we tell him wrong?

The Five Thousand Dollar mystery is interesting. Did the mysterious writer of the Bulletin article get it? He seems to be a great pal of at least one producer and distributor. His Bulletin article is an alibi for this producer and his salesmen for them to use on exhibitors to sell this picture to them. Get this and get it hard!

This is a case for the courts and an open hearing. We are fed up on innuendo and rotten rumor. Give us the name of the writer We signed our review and stand back of it. Sign yours and let's play in the daylight.

ARTHUR JAMES.

Exhibitors' Committee Reports on Hoy Matter

Recommending that any withholding of service by a distributor in order to enforce a Hoy decision shall invalidate a contract; that the buyer of a theatre is not to be liable for any contracts made by the seller, except on special agreement, and that any default in a contract by a distributor will invalidate the whole contract, the committee on business relations, named at the New York state convention of exhibitors, has made its report, embodying the above recommendations to the national organization.

Furthermore, the committee says:

"A record should be kept in every theatre of the serial number of all pictures shown in order that at all times theatre owners may be in a position to protect themselves of showing films without a license.

"All cases heard before the grievance committee of New York State and which show an over-sold condition, should be reported by the various grievance committees, to the adjustment committee of the state organization.

"Furthermore, the committee recommends that the officers elected last week be given the authority to work out some practical plan for the relief of needy members of the American Legion and other veteran organizations of the late war."

Amberg Goes to Japan

Hugo Amberg, Universal representative in Berlin throughout the war, has returned to the United States en route to Japan. After six years of service with the Universal Company in the foreign field he is thoroughly equipped to handle any foreign territory. James V. Bryson has appointed him special representative to Mr. Laemmle in Japan. He will start for there within a week.

Officials Begin Drive

(*Continued from page* 34)

A propaganda and publicity committee will be appointed. That such a move will be taken was indicated by President Cohen at Albany, following an eloquent address by Marcus Loew in defence of the industry and citing particularly Mary Miles Minter.

Mr. Loew, in part, said: "I refuse to believe all that I read in the newspapers concerning the Taylor tragedy. I also refuse to have my children read the stories that have come from Hollywood reporters, for they are the boldest and meanest lies ever recorded in this country. It is not only unfair to indict an entire industry because of the misdoings of a few individuals, but incidently it is a crime and a spirit that is un-American.

"Mary Miles Minter is a sweet, charming young woman—a girl. She has done nothing to attract the mean publicity that has been given her. The only crime this girl has committed is that of being American, that of telling all that she knew to clear a mystery that has aroused the entire country. This little girl fell in love. She admired Mr. Taylor, and because she wrote a love letter to this man she admired, she has been grossly insulted and slandered by the press.

Loew Praises Taylor

"And Mr. Taylor. Why it was only last November that I was in Los Angeles. I knew Mr. Taylor intimately and I cherished his friendship, for he was everything a real man should be. Why Mr. Taylor never allowed any woman to remain in his home after 9 o'clock in the evening and I personally know that he requested women to leave his home when that hour approached. Another thing: they say that Mr. Taylor was a drug addict. Now as a matter of fact I know that Mr. Taylor contributed in many ways to the fight against the drug traffic.

"Mr. Taylor was one of the hardest fighters in this movement against the drug traffic. I know, too, that he personally was instrumental in ridding Los Angeles of scores of these traffickers and it will not surprise me if when this mystery has been solved to hear that one of these criminals brought about his death."

Resolutions condemning the indictment of the industry because of the wrongdoings of individuals will also be passed at other state conventions that are scheduled for late this month, March and April.

That the M.P.T.O.A., although its president admits that "any man has a right to enter this business," is disinclined to co-operate in the welcome planned for Will Hays was evidenced into a fact as a result of the tabling of the Hays welcome resolution in Albany. The national exhibitor organization took no part in the engagement of Mr. Hays and announces it "will judge Mr. Hays strictly by his actions."

Another certainty is that the week of November 12 will officially be stamped as an annual "Exhibitors' Week" by the M.P.T.O.A. at its national convention. A resolution establishing "Exhibitors' Week" was passed at the Albany convention and provides that all distributors give a certain percentage of all gross rental receipts that week to the state organizations affiliated with the M.P.T.O.A.

Convention Call

The convention call issued by the national organization this week follows, in part:

"The annual convention of the M.P.T.O.A. in Washington, D. C., May 8 to 12 inclusive, will prove to be the greatest event in the history of our wonderful industry. Affairs are so shaped now as to render this gathering of most vital concern to every exhibitor in the nation.

"With our new status well established, as theatre owners we must measure up to the dignity and fully comprehend the responsibility this entails. We stand forth now in the community, as a public service factor in the same division as the pulpit, the school and the press. The motion picture in its present high development is the screen press of America.

"We owe this service in a very definite way to our nation, state and community. During the past year we have established a Public Service Department at Washington and through that division we have supplied film of travel, trade, commerce and agriculture to many sections of the country, and exhibitors everywhere have co-operated with us in carrying out the details of this great work. At our convention next May we hope to place this public service element on such a high and comprehensive basis as to fully meet every national, state and community need which can be served through the screen.

Need for Defense

"This and other progressive policies will feature the work of the Washington convention. Action will also be taken to defend our industry against unwarranted legislation and other attacks from those who misunderstand the purposes of the theatre owners and do not fully appreciate the beneficient phases of our work.

"We must meet censorship attacks both in the nation and different states. Attempts to impose unjust and ruinous tax levies must be defeated through a clear presentation of our side to lawmakers and the public.

"To prove our side to the people will be one of the duties confronting us at the Washington convention. We have the visualizing powers and wonderful publicity elements of the screen in our custody. The people of the United States demand that the screens shall be kept free from all political and other entangling alliances and that its integrity as the screen press of America shall remain unimpaired. That this shall be done is the pledge which we have made to the people and propose to keep."

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Public Unalterably Opposes Censorship, Star System Passing, Ince Survey Shows

Editors Agree Pictures Are "Safer" Than Run of Current Fiction

The picture public is a more efficient censorship than the censors themselves.

The "star system" is in descent.

Motion pictures are growing in public popularity.

Pictures are safer for developing minds than the run of newsstand fiction.

The picture theatre which selects its entertainment carefully is an influence for better citizenship.

THESE important facts are brought out in the first compilation of answers resulting from a world-wide survey of motion pictures conducted by Thomas H. Ince. They are established by answers, received by the research department of the Thomas H. Ince Studios, Culver City, Calif., from editors of newspapers and magazines in every part of the world where American motion pictures are exhibited.

They prove most opportunely at a time when the whole motion picture business has been severely maligned, that motion pictures are exerting, in almost every community in the world, a tremendous influence for good citizenship, that the picture theatre itself is a power for good in its community, and that pictures bring out an appreciation of finer things in minds that probably never would be affected by any other agency.

Despite the fact that the columns of newspapers throughout the world have been filled with the scandals of Hollywood, that the sensational press has run wild with its stories about the picture industry, it seemed very clearly to be the personal opinion of the editors themselves that the motion picture, as an institution, is a very positive force for betterment.

Thirty Questions

Mr Ince submitted a set of thirty questions to the editors of newspapers and magazines in an effort to determine the public attitude toward pictures and the public reaction to various types of pictures. He announced at the time the questionnaire was issued that he was addressing his queries to the editors of the newspapers and magazines because, of all professions, the editor was most closely in touch with the public taste.

The survey is announced as an unqualified success. The response to the questionnaire has been unanimous. In every instance keen interest and a spirit of cooperation have been revealed. The answers themselves, however, show a wide variance. Yet, while there are many sides presented to the same question and a variety of answers and as many differences of opinion as there are types of human nature, Mr. Ince believes that the results of the survey will make it possible to know very definitely what the public wants in its motion picture entertainment and education, and what the public really thinks of motion pictures.

"Stars" Decline

One of the most important facts established by the results f the questionnaire is said to be the descent of the "star system" which has been cherished at great expense by many producers since the early days of the motion picture industry. While it has been more or less established during the last two ears that the public would accept big pictures without outstanding stars, the Ince questionnaire is the first systematic effort made to establish beyond dispute the new tendency on the part of the public.

To the question: "Does the public want productions featuring star players or productions featuring the story?" 790 answers were received. The result is a preference for story over star by a margin of 368 to 252. Of the total number of answers 170 were either non-committal or gave answers that were not in reply to the query.

More than 50 per cent. of those who favored the star system declared that the story was fast gaining in popularity, that the star was not the sole attraction but a suitable and interesting story was also essential to perfect motion picture entertainment.

Recognized Picture Types

The consensus of opinion on the part of those who expressed a preference for stars was not that the public went to the theatre because of a particular desire to see the star but because the announcement of a certain player insured, in almost every case, a well acted and altogether enjoyable entertainment. They also emphasized the importance of the star in the public mind because of the fact that certain stars usually appear in certain types of pictures and for that reason the public knows what to accept in the production.

Many of those who answered in favor of the star qualified their statement with the word "unfortunately," and added that the story was rapidly commanding greater attention. The majority of those listed among the noncommittal answers, gave as their comment the fact that both the star and the story was essential but these answers were not counted because the question sought to differentiate clearly between star and story.

Verdict Against Censors

The responses to the question give a smashing blow to the stock argument of censorship reformers who contend that the public cannot be trusted to censor for itself. The verdict was overwhelming. The question on this point was: "Do picturegoers make a more efficient censorship authority than a politically controlled committee?" The answers were: Yes, 245; No, 62; non-committal, 77.

Among other questions on which the answers have been tabulated, and the results, are the following:

"What has been the influence of the motion picture on home and community life during the past ten years?" Favorable influence, 490; unfavorable influence, 122; non-committal answers, 107.

"Does visualization of wholesome stories of truths of life bring out appreciation of finer things in minds that probably would never be affected by any other agency?" Favorable answers, 731; unfavorable, 23; non-committal, 54.

"Is the motion picture theatre where productions are carefully selected an influence for better citizenship?" Yes, 695; No, 42; non-committal, 58.

"Is the popularity of motion pictures increasing in your community?" Yes, 522; No, 152; non-committal, 108.

"Safer" Than Fiction

"Do you consider the present high standard of screen drama more safe for minds in progress of development than the run of fiction literature offered for sale on news stands?" Yes, 376; No, 172; non-committal, 210.

"Is the general complaint of the screen treatment of well known stories justified?" Yes, 386; No, 204; non-committal, 131.

"Will the motion picture find its great field in being purely a visualized creation or will it be an imitation of a known stage play or novel, or historical incident?" Visualized creation, 369; imitation, 124; non-committal, 172.

The high esteem in which the motion picture is held as an institution is revealed throughout the answers as no other previous expression heretofore voiced.

The statistical department of the research bureau at the Thomas H. Ince Studios is continuing the compilation of answers, and it is expected confidently that the forthcoming reports will reveal many more facts of considerable importance to the motion picture industry.

Radio at Naked Truth Dinner to Link Eastern and Western Advertising Men

FOR the first time advertising men of the east and west coast will be linked together when the Naked Truth dinner of the Associated Motion Picture Advertisers is held at the Biltmore Hotel, March 25. At a recent meeting of the A. M. P. A. plans were completed for the installation of radio service which would connect the ballroom of the eastern hostlery directly with the West Coast Advertisers' Association, who will hold a meeting the same evening. By this means the acts and sketches of the Naked Truth dinner will be conveyed vocally over 3,000 miles. Charles Barrell, a member of the A. M. P. A.'s board of directors, is completing arrangements for the radio service.

The radio messages marks one of the features of the entertainment which is being prepared with a lavish hand and is expected to attract some of the most notable men in film circles. Accommodations have been made for 400 guests and seat reservations are being made. As tables will be set for ten people each this method, it is expected, will obviate any difficulty in finding places.

Under the direction of A. M. Botsford, chairman of the entertainment committee the thirty members who will take part in the sketches held an enthusiastic meeting Friday. It is understood that this entertainment will follow the lines established last year when the sketches reached a high mark that placed the Naked Truth dinner in a class with the Gridiron Dinner and the annual functions of the Amen Corner. It is understood that men prominent in the industry and in public life will be represented in these sketches, either in person or by proxy.

Miss Lillian Gish says:

"I have heard that there are terrible people in the movies, but I never see them. And there are terrible people everywhere for that matter. Why even the weather is not always what it should be."

E. W. Hammons on Tour of Educational Exchanges to Get Exhibitor Viewpoint

E. W. HAMMONS, president of Educational Film Exchanges, Inc., left New York on Saturday, February 18, for a trip to the Coast and a tour of many of Educational's branch exchanges, that will require at least six weeks. While in Los Angeles Mr. Hammons expects to close most of his contracts for next year's product for Educational, as well as to discuss the possibility of Educational taking over later the distribution of several popular series of pictures.

Mr. Hammons' plans called for stops in Chicago and Kansas City on his way West to conduct regional sales conventions such as the one held in New York for the Eastern branch managers on Monday, January 30. Henry Ginsberg, domestic sales manager, left New York with Mr. Hammons.

The Chicago district convention was held Monday and Tuesday, February 20 and 21. The third and final convention of the series was held in Kansas City, Wednesday, February 22.

Before leaving New York Mr. Hammons said: "These meetings were called for the purpose of getting an accurate consensus of the opinion of the exhibitors, as obtained by the managers in the various districts.

Plan New Location for Washington Exchanges

Plans for the erection of a number of buildings in some location near the Union Station to house Washington exchanges are under consideration. The exchanges are under the necessity of securing some new quarters in the near future as a result of the new District regulations requiring fire proof vaults with sprinkler systems, vents, etc., which go into effect March 3.

While it will not be necessary for the exchanges to be in their new quarters by March 3, they are required by that date to have on file plans for quarters which will comply with the regulation or to actually have begun the work of construction. It is probable that any exchange colony which may be determined upon will be located in the vicinity of North Capitol and L streets, where the Famous Players-Lasky Corporation has broken ground for a two story building in which its local exchange will be housed.

Exchange men who have begun their work of construction or who have filed plans for new building before March 3 will be given 90 days in which to complete the work.

News Reels Aren't Confining Selves to News, Says Cobb

According to George H. Cobb, chairman of the New York State Motion Picture Commission, companies issuing news reels are not confining themselves to news. In an interview a day or so ago in his home city of Watertown, N. Y., Chairman Cobb said:

"The Pathe company has made an appeal on the ground of freedom of the press, contending that censorship and licensing of so-called news films restricts the liberty expected under the law in the dissemination of news. But the trouble is that these companies are not confining themselves to news.

"For instance, there was one of these alleged news pictures a while ago, where they cut a hole through the ice and a couple of fellows dove into the icy water. They were followed by a girl in a one-piece bathing suit. Such pictures as that are not news, but the companies claim that they are and if their films are not censored and licensed like other pictures, there is no reason why they can run any kind of a picture that they want to, call it a news film and get away without censorship.

"It's an odd thing that the question has never been tested out before. The Pathe company contends that it is exempt from censorship while we contend that they are subject to the same law as the other companies, so we have agreed upon a statement of fact. If censorship is to be of any real value, it would seem that the news pictures would have to be passed upon by the commission. Otherwise a company might call anything a news picture."

Mr. Cobb said that he did not expect a decision in the Court of Appeals for some months yet. He didn't define what news is because he doesn't know.

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Chase and Walker Forget Censorship to Pass Personalities at Repeal Hearing

DECLARING that motion picture censorship is an itch, and that it is entirely unnecessary and serves only the purpose of putting the shackles on creative thinking, the Rev. Thomas Dixon, of New York, representing the Authors League of America, led the forces which were arrayed at Albany last Tuesday afternoon in favor of the repeal of the law under which the New York State Motion Picture Commission operates. The hearing, a public one, lasted for about two hours and resulted in a lively tilt between Senator James J. Walker and Canon William Sheafe Chase of Brooklyn, who attended the hearing and spoke in favor of censorship.

The spat between Senator Walker and Canon Chase came when Chase stated that it was about time the people of this State knew what Senator Walker was getting as a paid agent of the motion picture industry, "sitting in the legislature as a representative of the people."

Scrap Begins

"I demand that the speaker take that back," said Senator Walker, jumping to his feet. "It's none of your business what I am getting any more than it is mine as to what you are getting in your collections. It's no secret that I am the attorney for the Motion Picture Theatre Owners. I have bragged of it, but as a legislator—and I have been here thirteen years—I have passed on two bills affecting motion pictures, one admitting children and the other on censorship."

"Remember, you are a senator," said Canon Chase.

"I am a senator because the people elected me, and you did not have anything to do with that, and furthermore I am not a self-ordained lobbyist like you."

"I'm here as a citizen and a clergyman," retorted Canon Chase.

"You're here as a common nuisance," replied Senator Walker.

Canon Chase Silenced

By this time things had become so hot that Assemblyman T. Channing Moore, a member of the committee before which the hearing was held, stepped in the breach and informed Canon Chase that regardless of the fact that Senator Walker was of the opposite party, that the committee had confidence in him.

The real argument for a repeal of the present censorship law was presented by Mr. Dixon. He declared that no author could write a play or scenario which would pass every one of the censorship boards of the country.

"The continuance of censorship," said Mr. Dixon, "will mean plots written by office boys."

He termed censorship a form of mental disease which was going from one state to another.

Dixon's Arguments

"Where an indecent book is written," said Mr. Dixon, "it can be suppressed by legal action and the same holds true of the salacious motion picture. 'You shall think as I think, or you shall not think at all.' That is the doctrine of censorship. There is no man or woman big enough to control the creative thinking of this entire country and state. It is absolutely unAmerican and unDemocratic."

Mr. Dixon said in the course of his remarks that he had worked for twenty years on a novel which would show that the thirteenth, fourteenth and fifteenth amendments of the federal constitution were adopted by fraud, and yet because of censorship it would be impossible to depict this on the screen.

S. I. Berman, executive secretary of the Motion Picture Theatre Owners of the State; Assemblyman Louis Cuvillier, and Peter A. Brady, of the State Federation of Labor, urged the repeal of the law. George H. Cobb, chairman of the Motion Picture Commission; Joseph Levenson, secretary, and Canon Chase opposed any repeal.

"In no state where motion picture regulation has been enacted," said Mr. Levenson, "has it ever been repealed. The movement is spreading over the world. There has been the attitude of bitter opposition on the part of the motion picture industry and an unwillingness to co-operate with the commission in bringing about certain changes in the law that would make it work more advantageously and harmoniously.

"If you think that the present law is too weak, then you can add a section which would give the commission authority to eliminate all movie stars who do not bear respectable reputations. I suppose if you gave us that power about 50 per cent. of the stars would be eliminated.

"Picture theatre owners are apparently blind to their own interests in opposing the commission and its endeavors. Regulation by a state tends to improve conditions for these owners. I am frank in saying that if it were not for the law, the slump in the picture business would have been a great deal worse than it is at the present time. There is a feeling on the part of many parents nowadays that their children can be safely sent to a picture theatre, and this helps out in the general business done by these houses. A return of prosperity to this industry can be brought about to a large extent by a proper support of the commission by the picture theatre interests."

At the Crossroads

Senator James J. Walker, general counsel for the M. P. T. O. A., is under fire for being a hired attorney in the picture business and a State Senator of New York at one and the same time. It won't be long before Senator Walker must make his choice and either shed the Senatorial toga or orate at luncheon trials.

He can't continue to do both.

Theatrical World Aids Jewish War Sufferers

The theatre colony and moving picture field, as well as concert artists, vaudeville units and all others interested in the theatre, have been pressed into the service of the Theatrical Committee of the New York Campaign to raise $5,000,000 for the relief of the Jewish war sufferers.

On March 12 there will be monster benefits at the Times Square and Liberty Theatres and a number of the most important headliners of both the Keith and Shubert circuits are expected to attend. Tickets will sell for $10 and boxes for $1,000. Some time during the week, the day yet to be arranged, a monster "Movie Ball" is scheduled to be held at the Astor which is expected to be attended by several important stars, male and female.

MORE AND BETTER REVIEWS
EVERY WEEK THE PLAIN FACTS IN MOVING PICTURE WORLD

Kansas Censors Sued for Ban on Film Showing Labor Strike and Conspiracy to Destroy Property

AN injunction suit against the Kansas censor board is pending which brings up a lot of new questions as to the authority (and duty) of such boards concerning films. The most pertinent of these questions seems to be the "morality" or "immorality" of a picture that shows somebody committing a crime. And—the "crime" depicted in the particular picture which is the subject of suit is a strike by labor.

To strike is presumed to be a crime in Kansas—so contends the attorney general, pointing to the industrial court law. He pointed out, in a hearing on the injunction suit, that this peculiarly Kansas law makes it a crime for men engaged in an essential industry to strike or to conspire to get others to strike.

This particular law is violated by the actors in the picture, "The Contrast," in two respects. The picture shows coal miners striking—coal mining being an essential industry. And it also shows the miners trying to get the railroad men to join them in a sympathy strike—which is of course "conspiracy."

Then there is another Kansas law which is "busted," too, by the actors—the criminal syndicalist law, which calls it a crime for people to conspire to destroy property, practice sabotage or violate the laws of Kansas.

Both of these laws came into being since the censorship act was passed, and so now there has to be judicial interpretation of the question as to whether the acts called criminal in the law, and the tendencies to violence and subversion of public good therein reflected, should be incorporated into the practice of censoring pictures.

The judge gave a casual comment on the situation; he said that in his opinion the board did not have power to pass on social questions, but was confined in its work to keeping out immoral, obscene and inflammatory scenes. He suggested that the censors might be justified in rejecting a picture in which sabotage and conspiracy, destruction of property and arson were actually advocated.

Last fall there was a controversy over the picture, and labor leaders insisted that it contained no more propaganda in behalf of labor than propaganda in behalf of capital in many other pictures.

The injunction suit was filed by the distributor to prevent the censorship board from rejecting the picture. The state was given twenty days in which to file its answer to the petition.

"Loves of Pharaoh" a Fine Property

FOR vastness and impressive splendor, for masses in action, for splendid and absorbing spectacle production we again raise the hat to Mr. Ernst Lubitsch and his newest presentation, "The Loves of Pharaoh," which is having its initial run at the Criterion Theatre in New York.

As a production by big theatres and big runs it is admirably and especially adapted. Its utility for smaller theatres will be inconsiderable until after it has established its reputation in the big houses, and this it is apparently sure to do.

In the class with "Cabiria" and "Quo Vadis," only finer and bigger, the attraction is a great piece of property which gives Paramount a marketing problem which it will doubtless solve in due order.

Lubitsch, with an excellent cast that includes Emil Jennings, one of the really great actors of the screen, Paul Wegener and Dagney Servaes, has taken an ancient Egyptian background and with barbaric vigor contrived a compelling human love story. Cruelties, slavery, intrigues, great battles, pillage, conquest—all are subordinate to the love of Pharaoh for a slave girl. It should be the love of Pharaoh, not the loves, although he loves Theonis enough for six ordinary romances.

It is exceptionally well titled, and the skillful hand of Randolph Bartlett is evident. In fact, the picture is flawless with the exception of the work of Paul Biensfeldt, whose silly smirks and general demeanor are about as seemly as loud laughter in a cathedral.

In presenting the spectacle, Hugo Riesenfeld preceded it with a simple, dignified and graceful Egyptian dance by two young women, and the majesty of the screen entertainment more than proved the wisdom of his simplicity. It is a production that can stand and should have a big orchestra, and it is suggested that "Aida" would provide music that would fit it perfectly.

"The Loves of Pharaoh" is a new evidence of the advance of the art of the screen and a great credit to all associated with its making.

A. J.

Company Is Sued for Picture it Wanted to Return But Couldn't

A complex situation over "Twice Born Woman," is disclosed in a suit brought in the New York Supreme Court by the Malcolm Strauss Picture Corporation against the Craftsman's Film Labratories, Inc., to recover $250,000 damages. An application has just been made by the Craftsman's organization to eliminate them as defendants and release them from liability by substituting the Sonora Film Corporation as the proper concern to defend the action.

Says Difficulties Arose

The Craftsman people allege that in March, 1921, Malcolm Strauss, president of the plaintiff company, delivered to them the negative of the picture for them to do certain work on, and in June following that the Strauss concern made a contract with the Sonora people, giving them the sole right to distribute and exhibit the picture when ready. It is alleged by Craftsman that a stipulation in that contract provided that the negative should be kept in the possession of the Craftsman company, and was not to be removed without the consent of the Sonora company.

Since then, it is alleged, difficulties arose between the Sonora people and the Strauss company over the picture, and they have been unable to obtain the consent of the Sonora company for the removal of the negative from its possession, and when they suggested that they place it with Lloyds Films, Inc., the Sonora people threatened them with a lawsuit if they gave it up to any one.

Exhibitors, Here's Your Chance to Aid in Campaign Against Yellow Newspapers

"WILL you please publish prominently in your next issue," says a telegram from Frank E. Woods, president of the Screen Writers' Guild, Authors' League of America, "an appeal to exhibitors to aid our fight against the slander of Hollywood and the motion picture industry. We want exhibitors in every town in the United States to watch the local papers for these attacks and send to Screen Writers' Guild, 6716 Sunset Boulevard, Hollywood, Cal., clippings marked with the town, name of paper and date. This is very essential to everyone in the industry and we ask you to impress on exhibitors with all the force at your command what a great service this will be to themselves and all of it. We must know what they are saying and who says it, immediately."

All newspapers are not catering to people with morbid, jaded tastes, as witness these editorials taken from the Salt Lake Telegram and the Vancouver, B. C., Sun. The first two appeared in the Telegram. They follow:

Do We Play Fair?

Inherent in the American people is a deep sense of justice. In the main the people accept the legal philosophy, considering all persons innocent until proven guilty. We are proud of this attribute of American character. It is a virtue and becomes a vice only when it degenerates into a maudlin sympathy for those charged with violent crimes. In the fact of these facts, it is hard to understand the attitude of certain people toward the pictures.

A Massachusetts city has placed a ban on pictures featuring Mabel Normand and Mary Miles Minter, because their names have been mentioned prominently with the Taylor mystery. If this philosophy were carried to its natural conclusion, witnesses in all important criminal actions would occupy the same status as those charged with the crimes. The two stars who are unwittingly condemned by these censors, so far as information now uncovered is concerned, were but friends of the unfortunate victim.

It is contrary to the American sense of fairness for a narrow-minded body thousands of miles away to blame them when investigators on the ground cannot connect them with the mystery. This is but representative of the unfairness which is characterizing the assault on he motion picture industry. Following the Taylor mystery we have a preacher of the gospel arrested on a charge of murder. Do we rush in and fasten his crime on religion or sect?

We are too broad-minded for that, and yet some of our people do it when the outraged victim is the motion picture industry and not the gospel. No man and no woman speaks for an entire association of the American people. We do not judge the medical profession by its quack; we do not form our estimate of the legal profession by the actions of the shyster. Why, then, should we judge the motion picture industry on information which could have no standing in court? Hearsay evidence is without standing in court when a man fights for his liberty. It should have no more weight when reputations are assailed and long haired reformers attempt to fasten responsibility on the innocent without due process of law.

Pot Calling Kettle Black

With each succeeding day producing new gossip concerning life in California's film colony, it is to be hoped that the Taylor murder mystery, which has baffled the coast police for a week, will soon be solved. The speculation and gossip which goes with the effort to solve the mystery is bad for California and the motion picture industry for the reason that it is general and not confined to the specific issues of the case.

A solution of the mystery is necessary to clear the air and to separate the true from the false. Unfortunately the whole motion picture colony is under investigation for something which concerns only a few members of the profession. The East has raised its voice in shocked tones in an effort to move the industry from California to New York, as if a mere shifting of location could change the prevailing morals.

And when it comes to morals are we to judge the entire profession by the individual acts of the few? We know that the industry includes big men and pure women and we do not think we are far wrong when we say that the greater part of the colony is comprised of these people. Even if they were not, we could hardly change the morals by moving the industry eastward. Moral cleansings must come from within and a complete change would necessitate beginning all over again.

Still we do not admit that the morals of the film people are worse than those in other walks of life. In the case at issue we have heard brokers and business men mentioned, but no long haired reformer has risen to cry out for a moral cleansing of the business world. The fact of the matter is that questionable morals creep into every walk of life. They seldom prevail, as a general rule, but isolated cases of immorality may be attached to every art and every profession known to our people.

Film stars are essentially public idols. They are constantly before the gaze of the people. They are known by name and face to more people than any other class. For this reason their actions are subject to closer scrutiny than those of people who are not so widely known. No doubt this is the reason why the occasional sins of members of the profession claim nation-wide attention, when the same deeds would go practically unnoticed in another walk of life. Judgment of the film colony should not be based on what any individual member of it has done. A solution of the Taylor mystery will help to remove many of the libels which have been attached to the profession by gossip and speculation, and before we move the industry to New York, let us have some assurance that the metropolis is free of the things it condemns in California.

The Vancouver Sun's editorial, titled "The Swan Song of the Star Era," follows:

Attacks which are being made upon the motion picture industry in connection with the revelation of scandals in the lives of some Hollywood stars, can have no permanent effect on the industry itself.

Motion pictures are here to stay.

They provide an economical form of entertainment for the masses. And the standard of this entertainment is being continually improved. Some of the features that have recently been shown in Vancouver houses speak mightily for the care that is being taken by reputable producers to afford clean and intelligent screen drama.

Recent film successes shown in Vancouver prove one thing most conclusively. They prove that the strength of a screen production depends upon the force of the play itself and the direction, and NOT upon the prestige of the particular star that happens to illuminate it.

A good play will stand on its own merits. No star, however famous, can make a poor play "go over." This situation has been brought about by the fact that the taste and discrimination of the public have been improved.

Sensational publicity and reports of fabulous salaries are no longer good drawing cards.

If, as has been alleged, the life of some Hollywood stars is scandalous, the motion picture industry is quite big enough to move quietly away from these people and leave them to their debauchery.

The effect of these reports will be to hasten the dawn of the new inevitable era when motion pictures will stand on their own artistic merits, when hardworking talented people will supersede physical and moral freaks, and when the industry will emerge as a solid and valuable adjunct to civilization from the present halcyon "easy money" phase.

Every intelligent person must wish motion pictures well. They are valuable factors in stimulating imagination and promoting education—the two most important things in the world.

Sues Over Notes

An action seeking to recover $9,700 from the Broadwell Productions, Inc., has been filed in the New York Supreme Court by Thomas J. Carrigan, the actor. According to the complaint, he signed with the concern to star in a "Nick Carter" series at a salary of $400 a week for a certain period and $500 a week thereafter. Carrigan says his salary was paid him, but part in cash and part in notes, which he declares were not honored when they fell due. He obtained an order for the service of the papers in the action by publication, since he avers the Broadwell concern is located in Medford, Mass., and have no headquarters in New York City.

Connecticut Sets Date

April 11 was selected this week as the date on which the annual convention of the Motion Picture Theatre Owners of Connecticut of which William A. True of the Strand Theatre, Hartford, is president. The convention will be held at Hotel Taft, New Haven.

The date and city for the convention were selected at a meeting of the M. P. T. O. C. in Hartford on Tuesday, February 21, when 15 delegates to the national convention at Washington, D. C., May 8-12, were appointed. Mr. True presided.

A Fair Picture Can Be Made a Successful Show if Properly Exploited

Meador and Deitz Follow Exhibitors' Suggestion

The questionnaire sent out by the Moving Picture World recently, showed some very interesting angles on the picture business generally and the relation of the trade paper to the industry.

Its many replies proved—

First: That reviews are the most important service of the trade paper to the theatre owner.

Second: That exploitation is the essence of showmanship.

To go a little further on the lines analyzed in the questionnaire, the one thing that impresses us is the fact that proper exploitation—exploitation in which a showman has used his judgment, enters very largely into the difference between an exhibitor getting a FAIR return on money invested in a picture and an UNUSUAL return.

One exhibitor in a town near New York City recently offered one of the big distributing corporations $750 for a feature. He refused to pay the price of $1,000 a week which had been asked. A compromise was finally made between the distributor and the exhibitor, whereby the price of $1,000 was paid for the picture, with the proviso that the distributor send an exploitation man to his town for a few days. The answer is that the distributor received $250 extra for a week's booking on the strength of a $75 a week exploitation man's time. It is easy to do it without the extra man if the exploitation material supplied is real show material. All of this proves conclusively that exploitation or showmanship is the difference between a mediocre success and big success.

Already two of the large distributing concerns have announced their intention of following the theatre owners' suggestion to use advertising pages of the trade papers for announcements to be reinforced by exploitation pages, which the manager of a theatre can use to exploit each important picture. These two companies are Goldwyn Pictures Corporation, announcing "Grand Larceny," in a real, showmanship way, suggesting to the exhibitor an excellent exploitation stunt. This announcement and exploitation occupies four pages of advertising space. The Metro Pictures Corporation will use several pages of exploitation to get more money into the exhibitor box offices for Mae Murray's next picture, "Fascination."

The exhibitors of America will thank Mr. Howard Deitz of Goldwyn and Mr. J. E. D. Meador of Metro for tying together their announcements and their exploitation, making it very easy for them to keep in mind the announcement made and the exploitation that goes with it.

Moving Picture World believes many pictures have been and will be booked on the strength of exploitation and by exploitation sold profitably to the public. Of course, it is assumed that an exhibitor will not book a picture if it isn't good, but a fair picture can be made a successful show if properly exploited.

W. P. MILLIGAN,
Advertising Manager.

Did Hoeffler Ban Mary Miles Minter? No, He Dared Critics and Won Praise

WHAT did J. P. Hoeffler, president of the Orpheum Theatre, Quincy, Ill., do when readers of the yellow journals urged him by letter to keep Mary Miles Minter off his screen, because she once loved a man in Los Angeles? In a letter to Moving Picture World Mr. Hoeffler tells of his stand against the critical letter-writers, and how he ran "Tillie," starring Miss Minter, noting that the picture was "very much to her favor and did a big business." "Compliments from all sides on our attitude; it cleared the air here," he adds.

But Mr. Hoeffler did more than run the picture. He took his case to the public through the Quincy Whig Journal. Following is the interview with him published in a special department of the paper:

"When Jack Hoeffler, manager of the Orpheum, was asked the other day whether he would suppress the Mary Miles Minter picture, booked for that house and now showing there, he said he would not. Just because yellow sheets, which pose as family newspapers, have printed the sacred correspondence between herself and the murdered film director, in which she professed her love for him, he could see no valid reason for following in the hysterical wake of those who always start something they cannot finish. His judgment was backed by a large audience who saw her picture Thursday night, in which she took the part of 'Tillie,' a maid of the Mennonite community in Pennsylvania.

"Hoeffler argues that there is many a girl in Quincy, of good family, who has made the same declaration to the man of her choice, and she has not been ostracised by the public for it, for the very good reason that her letter and declaration have not been flaunted in the face of the people. Every report made relating to Miss Minter and Taylor, the director, says that her visits to his home were not alone, but that she was always accompanied by her mother. And what better guardian can a girl have than her mother?

"Writers for sensational sheets and worse news associations have invaded Hollywood by the score, and are holding up the city as the breeding place of social ills. The mayor, the Chamber of Commerce and other civic organizations are doing their best to stem the tide of slander and vituperation which is being sent out from there. However, it will have to have its run and then these same yellow perils of journalism will seek other victims to devour.

"There is little doubt that the movies need fumigating in some quarters. Some of the leading people have gained fame and fortune so rapidly that they have lost their heads and have gone in for excesses of all kinds that have made people gasp. It is because they were not big enough to live up to their newly acquired prominence and riches. But their race will be brief. It may be safely left to the public to weed them out—to relegate them to obscurity. The public is cruelly frank in its likes and dislikes and quick to show its disapproval.

"But to condemn the entire movie population, the whole industry, because of the follies of a few, is as unjust as the condemnation of all other professions where some member goes wrong. Because one banker steals is no sign that all are thieves; because one preacher strays from the straight and narrow path does not mean that all do; because the governor of Mississippi is charged with betraying a young girl does not signify that all chief executives may be similarly accused.

"Think twice before you give your judgment. Wholesale condemnation never accomplished any good in any cause. Sift the wheat from the chaff, then partake of the wheat and let the wind of public opinion blow the chaff into the desert of forgetfulness."

Kentucky May Have Censorship Despite Efforts of Exhibitors to Kill Bill

(By Wire to Moving Picture World)

Louisville, February 21.

IT is beginning to look as though Kentucky will have a moving picture censorship law, and that efforts of the state exhibitors, working through the Louisville and state associations and individually to defeat the legislation, will be useless. It is claimed that the Hollywood troubles have changed the feeling in the state, resulting in the legislature favoring control of pictures exhibited.

A State Board of Censorship to regulate the showing of motion pictures in Kentucky was provided for in a bill which was passed in the Senate. The vote was 24 to 6. The measure now goes to the House, where early action is expected.

Under provisions of the bill the board will consist of three members. Their yearly salaries will be $3,000 each. The bill of Senator Brock to create a board of censorship for motion pictures had a surprisingly easy victory. The vote was 24 to 5. Those opposing the measure were Senators Davis, Harris, Watts, Perry and Moss. David Wark Griffith spoke against censorship yesterday to a joint session of the General Assembly.

Aims to protect children, Senator Brock declared that the measure was in response to a popular demand to protect children of the state from scenes that should not be shown. Senator Perry, of Louisville, offered an amendment providing that the board should censor only those pictures which have not been censored by other boards of censorship. Proponents of the bill made the point that yards of film rejected by one board could be added to the picture before it was displayed in Kentucky. The amendment was defeated.

Barthelmess Over Radiophone Issues Challenge to Censors

Speaking through the air to an audience estimated at 300,000 persons, Richard Barthelmess, First National star, on Monday night, February 23, issued a challenge by radiophone to the censors of the country to find anything unclean or demoralizing in his picture, "Tol'able David," or in any picture shown during First National anniversary week by members of the Independent Screen Artists' Guild.

"Dick" is the first screen star to be invited by the Amateur Radio Reserve to address its members via radio wave. He spoke from the U. S. Army broadcasting station on Bedloe's Island, in the shadow of the Statue of Liberty. It is estimated by the army officers that 300,000 persons heard his challenge, this figure being based on the fact that there are about 50,000 radiophone receiving sets in Greater New York, a similar number in adjacent states and that an average of three persons "listen in" on each one.

Barthelmess made a strong plea to his audience on behalf of the screen and its people. He did not challenge the right of states to enact censorship legislation, but he did protest against fanatical agitation against pictures by people who know nothing of how they are made or why certain sidelights, deemed objectionable when considered alone, are necessary to the building of a climax to a story or situation.

REVIEWS The absolute truth about pictures written for the exhibitor and nobody else. Moving Picture World gives you the facts. REVIEWS

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

OUR interesting contemporary, the Detroit News, which is a real friend of the moving picture business, and which has dealt very fairly with our people in exploding many of the ridiculous stories that have been printed about Hollywood's "gay life," takes an interesting view of the recent newspaper sensationalism. The News through its special correspondent, H. G. Salsinger, ascribes many of our troubles to wild publicity. The correspondent blames the publicity representatives for hanging their stories on the dollar sign, multiplying salary figures by tens and twenties, and exhibiting an unusual capacity for exaggeration in dealing with all things pertaining to the screen. The newspapers really began to believe the strange exaggerations which they printed, so that when a tragedy like the Taylor case came along it was an easy step to display everything in the most sensational manner. Mr. Salsinger describes the condition as originating from "wild-eyed press agents."

This view is interesting but we do not find it conclusive, as most of the press agentry has been harmless even though it did on occasions smack of circus methods. There can be no possible excuse for the contemptible course of the Los Angeles' correspondents, or to be fair let us say some of the correspondents, in deliberately misrepresenting innocent persons and defaming defenseless women. No press agentry ever brought this condition about. We agree in so many particulars with the Detroit News that we feel no hesitancy in differing frankly on this subject.

First National's Fourth Anniversary is in for a fine celebration, and we believe that the important progress made by this great organization should be celebrated as widely as possible. We congratulate First National, its officers, franchise and subfranchise holders and wish for them all continued prosperity.

We call attention in this issue to the result of the survey of Thomas H. Ince and the conclusions it presents. It is a very intelligent work, ably handled and the results are of value to our business.

The solution of the problem which confronts exhibitors everywhere as the result of the newspaper scandals about moving picture people is a direct personal appeal by the exhibitors to the newspapers themselves in their own locality. Editors are reasonable beings. Give them the facts. Ask for fair play. Point out the harm that is being done to innocent persons.

This is being done by exhibitors in Michigan and elsewhere. In this issue we print a practical example from Quincy, Illinois. Follow this lead. It is the thing to do.

Advertising That Advertises

IN this issue we meet another exhibitor requirement, this time in the advertising columns. Exhibitors have repeatedly urged us to urge producers and distributors to advertise their pictures not with mere announcements of coming productions, but in a way that would actually help the exhibitor to sell the picture to his public. Our department, Selling the Picture to the Public, conducted by Mr. Sargent, far and away the best exploitation man in the trade publication field, has given splendid attention to this subject. But big pictures require more than the space of that department would permit. We have, therefore, presented to our advertisers the practical suggestions made to us by exhibitors who told us frankly what they really wanted. The response has arrived. This week the Goldwyn Company devotes advertising space to the telling to exhibitors of the way to exploit one of their important pictures. Other advertisers have signified their intention of doing the same thing, each in his own way, in order to make their advertising of the greatest possible value to their customers.

We regard this as a big league attitude on the part of the advertisers and we believe that they will solve their selling problems better in this way than in any other.

Direct line advertising is neither expensive nor burdensome and it has the virtue of hard business sense.

We take this occasion to thank our exhibitor readers for making this practical suggestion and of congratulating Mr. Dietz of Goldwyn, Mr. Meador of Metro and others for recognizing its value and responding to it.

ARTHUR JAMES.

CAPTAIN JAMES M. LOUGHBOROUGH

Jim Loughborough Awarded Cross of Legion of Honor

Captain James M. Loughborough, identified with the moving picture business for a number of years following his wide experience as a newspaper man, has been awarded the Cross of the Legion of Honor by the Republic of France. Captain Loughborough was with Metro when the United States entered the war. He went to Plattsburgh, was commmissioned a first lieutenant and was advanced to a captaincy in France. As chevalier of the Legion of Honor he has earned a distinction given only to those who have rendered a conspicuous service.

Captain Loughborough represented the American Legion in the 12,000 mile tour of this country, having been granted a leave of absence by the Pathe company, whose Albany office he now directs. Marshal Foch asked for Captain Loughborough's war record and is understood to have recommended the conferring of the honor. The entire industry shares with Captain Loughborough a feeling of satisfaction at this recognition.

To Make Survey

E. J. Smith, formerly district manager of the Central Atlantic Division and exchange manager of Universal's Philadelphia exchange, will sail for Europe on Tuesday, February 28, on the Aquitania on a personal mission for Carl Laemmle. Just before he left for Universal City, Mr. Laemmle summoned Mr. Smith and appointed him his personal representative.

M. P. D. A. Dinner Dance in Hays' Honor Will Be Attended by Many Celebrities

INDICATIONS are that the fourth annual dinner dance of the Motion Picture Directors' Association, to be given this year in honor of Will H. Hays, will be one of the most elaborate and successful social events, not only in local screen history, but in the history of the association.

It is known that many of the most prominent stars and directors, who are at present working on the coast, will, on the night of March 16, in the grand ballroom of the Astor Hotel, join their fellow stars, their brother directors and in fact all the representatives celebrities of the industry in welcoming Mr. Hays into the picture business.

The personnel of the association has been divided into committees by its acting president, J. Searle Dawley. Representative men and women of the industry will surround Mr. Hays at the guest table and deliver short addresses.

All Branches Invited

The entertainment committee, composed of Kenneth Webb, John Emerson and Charles Giblyn, are devising many novelties in the way of surprises, in addiiton to the taking of a two-reel picture during the evening, and the projection of the same picture on the screen the same evening.

The M. P. D. A., through the columns of Motion Picture World, wishes to inform all branches of the industry that they are invited to participate in welcoming Mr. Hayes, and to that end the association has requested the Astor Hotel to arrange its tables at the dinner in such a way that, with each table seating ten persons, each branch of the industry may gather together its own guests at one or more tables.

Advance reservations for those tables indicate that the seating capacity of the ballroom will be taxed to its utmost, and notice is hereby given that in view of the limited number of tickets, allotments will be made in the order of their acceptance. The tickets are $10 a person.

The executive committee in charge is composed of George L. Sargent, chairman; Ashley Miller and John W. Noble. The reception committee: Augustus Thomas, chairman; Charles Brabin, James Vincent, George B. Seitz and Travers Vale. The finance committee: C. J. Williams, chairman; E. M. Simpson, George Irving. The floor committee: Robert G. Vignola, chairman; William F. Haddock, Harry Millarde, Tom Terris and Del Henderson.

Information regarding reservations may be secured from headquarters of the association at 234 West Fifty-fifth street, New York City. Tickets can be procured now by application, enclosing check, at the club quarters.

Sentimentality and Censors Scored at Review Board Lunch

Members and guests of the National Board of Review of Motion Pictures at the fourteenth annual luncheon, recently held, listened to a number of opinions on "The Motion Picture at Home and Abroad." Dr. Albert Shiels, one of the original founders of the board in 1909, criticized American pictures for inaccurate portrayal of life, saying: "It is not indecency but a deplorable sentimentalism which is responsible for pictures not depicting life as it is—pictures in which all villains have lots of money and all young women are beautiful.

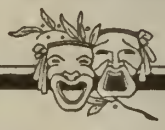
"When you look at the foreign picture, you find it is more serious than the American product. The continental producer's attitude toward life and his art is a more serious one. His actors are more trained in the tragic tradition; his imaginative powers perhaps are greater, and while his mechanical devices are behind ours, he makes up for these by his sureness of technique and his greater experience in stage ingenuity. Moreover, his audience is more used to looking at realism for its entertainment, while the American producer's audience prefer and has conscientiously been given fiction of the sickliest and most sentimental kind."

John Emerson, president of the Actors' Equity and well known producer, advocated a tariff on foreign films and arraigned censorship. James O. Spearing, motion picture critic of the New York Times, took issue with Mr. Emerson on the question of the tariff though he was heartily in accord with him on the question of censorship. Senator James J. Walker, national counsel for the M. P. T. O. A., touched on the exhibitors' end of the problem of the foreign pictures. B. Christensen of the Swedish Biograph Company, and Mr. and Mrs. Hugo Ballin spoke on production and censorship. E. A. Moree, of the general and critique committees of the National Board of Review, was chairman.

MORE AND BETTER REVIEWS
EVERY WEEK THE PLAIN FACTS IN MOVING PICTURE WORLD

News from the Producers

By C·S·SEWELL



Pathe Tie-up with Hippodrome and News Reaches, 10,000,000 Readers

Putting a series of punches into publicity with all the episode suspense and cumulative effect of the thrills in a serial picture, is a Pathe achievement which, during the first fourteen days of February, impressed itself on a large part of the newspaper reading population of the United States. This feat was accomplished through a double tieup with the Hippodrome and the Daily News in the screen beauty contest which finally rewarded Winnifred Verina with an engagement to act in Pathe serials.

By concentrating the contest upon about 200 of the attractive and well-trained girls employed by Charles B. Dillingham in the current Hippodrome show and in his musical comedy success, "Good Morning Dearie," the entire field of contestants was available from the beginning for personal display of their qualifications and for screen tests. In this way the elimination process was probably more efficiently, expeditiously and fairly accomplished than through the customary practice of initial representation by photographs.

News Assisted

This arrangement also was calculated to offer extra opportunities to interest newspaper readers in the successive stages of the contest. In order to insure liberal daily publication of the progress of the contest, with pictures of the contestants, the tie-up was made with the Daily News, whose very large circulation is supplemented by those of several important newspapers in other cities to which its leading features are syndicated.

Commenting on the huge success of the contest including the final public ceremony on the Hippodrome stage, Monday morning, February 13, before an enthusiastic audience that filled the big auditorium, Paul Brunet said:

Serial Proposition

"The whole affair was a Pathe serial proposition. Pathe serials owe their immense and constantly increasing popularity to their realism and the cumulative force of the big dramatic moments and so-called thrills proceeding through fifteen episodes. This contest, held for the purpose of discovering a possible future star in Pathe serials, was necessarily an 'episode' affair of daily personal and screen elimination tests. So why not apply serial picture methods to the contest publicity?

"Big newspapers are always looking for news events of popular interest which develop fresh angles from day to day, but it is unusual for all of them to 'spread' on these serial news stories. It's a sort of specialty taken up by one in particular, the rest contenting themselves with giving their readers general results. In this instance the Daily News, with its liberal display of pictures and its large circulation, was the logical choice for a newspaper tie-up. It responded most efficiently with a serial news story of the contest in fourteen daily episodes filled with genuine Pathe serial interest for its multitude of readers."

Wide Publicity

On five days, during the progress of the contest, the Daily News printed more than an entire page of pictures and text about it. On none of the fourteen days of the contest was less than two columns of space occupied by this feature. In New York and other eastern cities the Daily News has a circulation which, based on the usual estimate of five readers of each copy, reaches every day the eyes of betwen 2,500,000 and 3,000,000 persons.

Its service is shared by the Chicago Tribune, and its features, stories and pictures, are syndicated to important newspapers in other large cities, while news distributing organizations supplying hundreds of papers in all parts of the country exercise the privilege of telegraphing its most interesting items for publication by their patrons. Through all these agencies, according to expert estimates, the facts of the contest were made familiar to at least 10,000,000 persons.

Breaks Capitol Record

Playing to audiences of 20,000 persons a day, and surpassing the house records of the world's largest picture theatre, Metro's "Four Horsemen," the Rex Ingram production, proved in the first week of its showing at the Capitol Theatre, New York, that it still is one of the most powerful box-office magnets the screen has ever seen.

The second week's business, not yet fully computed, promises to raise still higher the attendance record set by the picture during the first week. The weather during this period has been variable, ranging from very chill temperature to half-hearted snow-storms, for the most part, with only an occasional fair day. The box-office thermometer, however, has shown hardly any variation from the first day's business. The theatre is being opened an hour earlier than usual.

Goldwyn Has Another Hit, Reviews Show

Goldwyn has another big hit in "The Glorious Fool," Mary Roberts Rinehart's first story written directly for the screen, the reviews published in the Los Angeles newspapers indicate. This photoplay, featuring Helene Chadwick and Richard Dix and directed by E. Mason Hopper, had its first showing at the California Theatre, Los Angeles, last week and the critics were most enthusiastic in their reviews.

The Monday newspaper criticisms, and word-of-mouth advertising by the opening day audiences, kept the business far above normal for the entire week.

Capitol Signs for 52 One-Reelers

The Capitol, New York City, one of the world's foremost motion-picture theatres, has signed for the coming year's issues (fifty-two numbers) of "The Good Things of Life," the single reel feature novelty released by Wid Gunning, Inc.

Jones Directing

"For Love or Money" is the title of the second feature production made by Mack Sennet for Associated First National release. F. Richard Jones is directing.

Johnson to Watch Details of Fashion "Shots" in News

The services of Alfred Cheny Johnson, internationally known artist-photographer, has been enlisted in behalf of one of the features of the Selznick News Reel. For a long time Selznick News has carried each week a department entitled "Fashions of the Day," in which living models appear wearing up-to-the-minute clothes for all occasions. The interest which these fashion "shots" has aroused has led to the greatest care being used in their presentation.

Special sets with special decorations have been used from time to time and a large sum of money has already been expended in making them attractive. To go one step further, the Selznick company has engaged Alfred Cheny Johnson to personally supervise every detail which has to do with the photographing and arranging of these fashion features.

Kentucky Honors Noted Film Man

Kentucky is paying its respects to motion pictures by formally arranging ceremonies to honor D. W. Griffith.

Speaking for the Commonwealth of Kentucky, Governor A. P. Morrow has sent Mr. Griffith the following invitation: "On behalf of the Commonwealth of Kentucky, I urge you to be present in the old Kentucky home on February 19 and 20. You are a part of the Commonwealth we are proud of; and feel that we have the right to ask your presence and give you a welcome as a son in whom Kentucky is well pleased. It will give me personal pleasure to greet you in Louisville."

Selecting Cast

With the exception of the "vampire," Emmett J. Flynn has completed his cast for "A Fool There Was," which he is to make into a special for William Fox.

GYPSY PASSION
ADAPTED FROM
JEAN RICHEPIN'S
FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
VITAGRAPH
ALBERT E. SMITH PRESIDENT

Two Additions to Pathe Short Subject Features for March 5

Pathe short subject features and the one serial episode scheduled for release the week of March 5 will be agumented by "Mysterious Tracks," the latest offering of the series of "Adventures of Bill and Bob," and the latest Pathe Playlet, "Sylvia of the Secret Service," starring Irene Castle.

Intimate views of the Australian Koala Bear are given in "Mysterious Tracks." The litttle animal, which was used as a model for the original Teddy Bear, is practically unknown in the country and was captured by the two boys with a lasso. The Koala Bear is one of the oddest animals in existence.

The latest Pathe Playlet presents Irene Castle in one of her most exciting offerings. The star is supported by Elliott Dexter, Eric Von Stroheim, Macy Harlan, J. H. Gilmore, T. Wigney Percival and Suzzane Willa, and the production was directed by George Fitzmaurice from the scenario by Philip Bartholomae.

"On the Jump" is the latest reissued one-reel comedy starring Harold Lloyd. The spectacled comedian is seen as a bellhop in a summer hotel. Bebe Daniels appears as a guest of the hotel that Harold falls in love with, and "Snub" Pollard is a detective. "Pardon Me" is the current Hal Roach comedy featuring "Snub" Pollard.

"The Cave of Peril" is the tenth episode of "White Eagle," the new Pathe scrial starring Ruth Roland, who is assisted by Earle Metcalfe, Virginia Ainsworth, Harry Girard, Otto Lederer, Gertrude Douglas and Bud Osborne.

"The Tiger and the Donkey" is the current animated cartoon of the series of Aesop's Film Fables," produced by Fables Pictures, Inc., and created in their screen form by Cartoonist Paul Terry. Pathe Review No. 145 is filled with a number of interesting and entertaining subjects.

Wid Gunning Adds to Organization

A number of changes and additions in the organization of Wid Gunning, Inc., is announced from the Gunning home office. William Saal, it is announced, has been appointed manager of Wid Gunning's Atlanta Exchange. M. F. Tobias is now in charge of the Gunning office in Chicago.

John Seifert, formerly president of the Miami Valley Exhibitors' League and manager of the Rialto and Ideal Theatres, Dayton, Ohio, has been appointed manager of the Gunning Cincinnati branch. He will be assisted in his work by H. T. Snowden.

Mae Murray Brings Spain Here in Picturizing "Fascination"

Mae Murray, who requires a Spanish background for her forthcoming Metro release, "Fascination," presented by Robert Z. Leonard, and, who to find such a setting, planned at first to go to Spain, has brought Spain to her.

"It's made easier by the fact that a large part of Spain has already arrived here," she explained when seen at Tiffany Studios, New York, where the interior scenes are being filmed. "New York's Spanish colonly has succeeded in making a little Spain—'Hispanola,' you might call it—right here in the city.

"Aided by the Spanish consul, Senor Ferrara, we invaded the Spanish colony and brought away with us hundreds of real Spaniards to play the roles of 'extras.' There are a lot of big scenes in 'Fascination,' in which the Spanish street crowds are shown, and we had to have the real native atmosphere.

"We also obtained some dozens of real Spanish dancers. And, when I say 'Spanish,' I don't mean South American. There is a marked difference between the dancing of Old Spain and the dancing of Spanish-America. Any dancing expert would notice it at once.

"There was one thing I noticed about these dancers. As soon as they got on their native costumes and were equipped with castanets, they seemed to become different beings. A new sparkle and freshness was in their eyes. They reminded me of racers waiting for the signal, 'Let's go!' The signal came when the little orchestra I use on the studio stage started a lilting Spanish melody. The castanets started clicking. And Old Spain had come to the studio!"

All-Star Cast Is in "Nice People"

William DeMille, featured producer of Paramount Pictures, has arrived in New York City where he will spend three weeks preparing for the production of "Nice People," which he and Clara Beranger will adapt from Rachel Crothers' play of the same name.

An all-star cast has been selected headed by Wallace Reid, Bebe Daniels, Wanda Hawley and Conrad Nagel.

Will Finish Film in Another Month

Final cutting and titling of "The Prisoner of Zenda" is being done at the Metro studios in Hollywood by Rex Ingram. The ultimate job of reducing the picture to its finished form will consume perhaps a month, according to Mr. Ingram's conservative estimate.

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NOTE THE PICTURE OF OUR LABORATORY; IT IS AS FIRE-PROOF AND CLEAN AND EFFICIENT ON THE INSIDE AS IT LOOKS ON THE OUTSIDE. OSCAR B. DEPUE IS IN PERSONAL CHARGE.

United Artists' "Doll's House" Praised by Newspaper Critics

Praise for the star and her splendid acting, for the high class work of the entire cast, for the direction, photography and settings and for the close adherence to the original story, is given United Artists says, by newspaper and trade journal critics to the Nazimova film version of Henrik Ibsen's "A Doll House," the first independent production of this celebrated actress for United Artists' Corporation, which had its initial Broadway showing at the Strand Theatre, New York.

Said Heywood Broun in the New York World: "It is an interesting performance throughout." "One cannot tire watching the untiring Nazimova," wrote Joseph Mulvaney in the New York American. "The Nazimova picture is good food for the eyes," said the critic for the Daily News.

"Nazimova pleases in the screen version of 'A Doll's House,'" said the reviewer for the New York Herald. "Nazimova is quite sincere and appealing, and her face has taken on real charm," wrote the reviewer for the New York Sun. "Nazimova in 'A Doll's House' is one of the very good reasons for going to the Strand Theatre," said the New York Globe's review. "One cannot doubt the sincerity that inspired Nazimova in her efforts to transfer Ibsen to the silversheet in 'A Doll's House'," said the New York Evening Mail critic.

"Nazimova is a creature of shimmering emotionalism in 'A Doll's House,'" wrote the critic for the New York Evening Journal. Says Robert Gilbert Welsh in the New York Evening Telegram: "The picture is one that has a direct and distinct appeal to every woman and every girl, and might also be seen to great advantage by a lot of husbands and fathers, as well as potential sweethearts." "Nazimova, as Nora in the screen version of Henrik Ibsen's "A Doll's House,' is fascinating," says the review for the New York Evening Post.

Showmen Realizing Importance of Proper Music for Pictures

The progressive exhibitor today is giving the application of music to his picture the same consideration and serious attention he does to the ventilation of his theatre. He has learned that it is one thing to bring people into his house; another, and more important thing though, to bring them in again and keep them coming.

M. J. Mintz, director of sales of the Synchronized Scenario Music Company, tells an interesting story of having called on an exhibitor in a town that boasted of four moving picture theatres. This particular exhibitor was enjoying a good business on the night Mr. Mintz called. During the course of conversation, the exhibitor made the statement that his organist improvised music to the picture to perfection, to which Mr. Mintz took exception, while admitting that the musician was a good player.

After wrangling good naturedly for about twenty minutes, the exhibitor reluctantly agreed that Mr. Mintz could if he wished accost as many people as he wanted as they came out of the theatre, with the query: "How do you like our music as applied to the picture?" After the tenth patron had been quizzed, the exhibitor yelled: "For heaven's sake don't ask anymore," and thereupon pulled Mr. Mintz into his office, and pleaded to get the service without any delay.

W. W. Hodkinson's booth at the New York State M. P. T. O. convention at Albany, February 14 to 16, generally voted one of the most attractive exhibits at the convention

R-C Film Coming

Reports from the R-C Studios at Hollywood are to the effect that Pauline Frederick's characterization of Clementine, in William J. Locke's story, "The Glory of Clementine," is the finest thing she has ever done for the screen.

Two Talmadges in Next Six Weeks

Two revivals of the Talmadge pictures will find a place in the distribution plans of Select for the ensuing six weeks—Norma, in "By Right of Purchase" and Constance in "Mrs. Leffingwell's Boots."

The release date of "By Right of Purchase" was February 20, and "Mrs. Leffingwell's Boots" will be placed in circulation March 10.

Lloyd Comedy Runs 49 Days at Symphony to New Record

Harold Lloyd in "A Sailor-Made Man" is claimed to have achieved a world's record at the Symphony Theatre, Los Angeles, by establishing a continuous run of forty-nine days. During this remarkable showing, "A Sailor-Made Man" was the feature of the program, the balance being made up of short subjects, and it is believed that this forty-nine day record establishes a new high mark for the continuous showing of a comedy production of less than feature length in one theatre.

The Symphony Theatre openly announced that it was out to beat the long distance mark established by the previous Associated-Lloyd comedy, "Never Weaken," which ran for forty-four days. Previous to that time, the honor was held by Chaplin's "Shoulder Arms," for six weeks at Tally's Theatre.

Dr. H. B. Brookwedel of the Symphony, declares that after the wonderful run of "Never Weaken," he hardly saw how it was possible for "A Sailor-Made Man" to beat it, although it became evident after the first week of the run that the new release was in for an extended showing. He says that in all of his experience he has never seen such enthusiasm as the public of Los Angeles displayed.

The great success of Lloyd in Los Angeles is declared by Associated Exhibitors to be but an indication of the manner in which he is being received in practically all of the first run theatres. Likewise, they claim that "Never Weaken" is cleaning up and that the first series of Associated-Lloyd comedies is doing a tremendous volume of business. These productions are "Now or Never," "Among Those Present" and "I Do."

Ince to Release "When She Marries"

Thomas H. Ince made announcement from the studios at Culver City, Calif., this week the forthcoming release of a special drama, "When She Marries."

The story was written by Bradley King, who has written a number of successful screen stories, and the picture is under the direction of John Griffith Wray with a special cast.

Mr. Wray's reputation as a director of big pictures has been enhanced by the dramatic excellence of "Hail the Woman," the current Thomas H. Ince release, which was directed by Mr. Wray under the personal supervision of Mr. Ince.

"Boy Crazy" for Release March 5

Robertson-Cole says that one of the best pictures for laughing purposes only, that has been made by R-C Pictures, with Doris May in the star role, is "Boy Crazy," which is set for release March 5. The picture was directed by William A. Seiter.

Fox Issues Gigantic Press Sheet for "Over the Hill"

When "Over the Hill" was first presented, in September, 1920, for its record-breaking run of a solid year on Broadway, its advent was accompanied by a gigantic single-page press sheet and exhibitor's guide, of which 12,000 copies were printed. This contained every sort of exploitation material known to the up-to-date showman. The unprecedented Broadway run put the exhibitors of the country on edge. The 12,000 copies melted away.

A second edition of this sheet was issued—also of 12,000—when "Over the Hill" following its smashing New York achievement, was released to the country at large.

Such has been the demand, however, from exhibitors big and small, that Fox now has been forced to issue a new sheet, an impressive product more than twice the size of its predecessors, filled with new material and new cuts—unprecedented in size, it is said, and never surpassed in box office value, it is stated

GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
VITAGRAPH
ALBERT E. SMITH PRESIDENT

"Peacock Alley" Sets New Record

"Established new house record. The biggest box office attraction ever played."

This exhibitor's reference is to Mae Murray's Tiffany production, "Peacock Alley," presented by Robert Z. Leonard and released by Metro. It is one of the scores of tributes that have been sent by showmen to Metro's New York offices since the picture was given general release after its three-week debut at B. F. Moss's new Cameo Theatre in New York.

The picture has been running far ahead even of Miss Murray's previous pictures as a box office attraction.

Capitol Books "Grand Larceny"

Goldwyn's new society photodrama, "Grand Larceny," adapted from Albert Payson Terhune's famous short story of the same title, has been booked for one of its earliest showings at the Capitol Theatre, New York, next week.

This is one of the Goldwyn third release group of its fifth year product which company officials believe is going to make a sensation in the picture world. Wallace Worsley directed and the cast includes Elliott Dexter, Claire Windsor, Richard Tucker, Tom Gallery, Roy Atwell and John Cossar.

Pictures Vieing with Each Other

"The Conquering Power," the Rex Ingram production for Metro, is closing in, as a box office attraction, upon "The Four Horsemen," Its showing in Detroit last week at the Adams Theatre brought business very close to the house record made during the run of "The Four Horsemen."

Fox to Picturize "Shadow of East"

William Fox announces the purchase of the motion picture rights to "The Shadow of the East," by E. M. Hull, the English novelist, before the novel has been published in this country.

Mrs. Hull also wrote "The Sheik."

Features Slated for February 26

Two features are on the release schedule of the Famous Players-Lasky Corporation, for February 26, Pola Negri in the UFA production, "The Red Peacock," released as a Paramount picture, and Bebe Daniels in the Realart picture, "A Game Chicken."

In Selznick Film

Mary Astor heads the cast in support of Eugene O'Brien's Selznick production which is being directed by Victor Heerman under the working title of "John Smith."

Crowds Oblige Exhibitors to Extend "Peacock Alley" Runs

One-week runs proving insufficient to accommodate the picturegoers in the major cities of the country desiring to see Mae Murray in "Peacock Alley," engagements for the exhibition of this Metro release, presented by Robert Z. Leonard, have in practically every case been extended.

Representative instances this week of holding over "Peacock Alley" for prolonged periods of exhibition are those of the Stillman Theatre, Cleveland; the Columbia Theatre, Washington, D. C., and the State Theatre, Los Angeles. In all three playhouses more than a capacity business was done, there being hundreds turned away from the box-offices during the final few days. "Peacock Alley" was given on the screens of all three of these theatres for two weeks.

Additional interest was attracted by the personal appearances of Monte Blue, leading man for Miss Murray in "Peacock Alley." He enacts the part, in this photoplay by Edmund Goulding—based on a story by Ouida Bergere—of the young American business man whose townfolk in Indiana resent his returning with a beautiful French dancer. This popular young actor's reception in Cleveland is indicative of the manner in which he was greeted wherever he has made a personal appearance.

Fox Has Impressive List of Releases Scheduled for March

Fox Film Corporation's list of March releases includes productions featuring William Farnum, Dustin Farnum, Charles Jones, Shirley Mason, Johnnie Walker, Edna Murphy and Al St. John. There are also Sunshine Comedies and and Jeff Animated Cartoons.

Heading the list of feature presentations is "A Stage Romance" with William Farnum. Dustin Farnum's production will be "Iron To Gold," from the story by George Owen Baxter, "Pardon My Nerve," written by William Patterson White, will be the March vehicle for Charles Jones. In "The Ragged Heiress," Shirley Mason essays the role of a motherless girl whose father has been sent to prison and whose future is left to the case of parsimonious and scheming relatives. Harry Beaumont directed.

"Extra! Extra!" the Murphy-Walker picture, presents, it is said, an intensely absorbing story of newspaper life. The Clyde Cook release will be "The Studio Rube," "The Sunshine Comedies are "The Barnstormer" and "The Shriek." There are four Mutt and Jeff Cartoons for the month. "The Last Shot," "The Cashier," "Hop, Skip and Jump," and "Any Ice Today?"

Three Associated Exhibitors Features on March Schedule

The March releases of Associated Exhibitors include three features which are declared to be of unusual value. The first is "Woman Wake Up," on March 5, in which Florence Vidor makes her debut as a star in her own right. She is supported by George Meredith and Louis Calhern.

On March 12 will come "Don't Doubt Your Wife," with Leah Baird and a special cast including Edward Peil, Emory Johnson, Mathilda Brundage and Katherine Lewis. This is announced as a story of marriage and divorce.

March 19 is the release date of "Lady Godiva," taken from the famous poem by Lord Alfred Tennyson. This is a Wistaria Production. The entire action is built around Lady Godiva's ride through the town of Coventry, which has been done with delicacy and the sub-titles, which are exquisitely hand-colored, have been taken direct from the poem, Associated Exhibitors announce.

L. J. Darmour and L. A. Browne Named Selznick News Editors

Secretary David O. Selznick, in his capacity of managing director of Selznick News, has appointed Lawrence J. Darmour and Lewis Allen Browne as heads of the editing staff of the reel. Mr. Darmour will be editor and Mr. Browne news editor.

Mr. Selznick also announces the appointment of E. V. Durling, formerly editor, as sales manager for the news reel. Thomas A. Ruddy, as special representative, and Dan Hart, as laboratory representative, complete the staff of the News.

Secretary David O. Selznick has been gradually assuming direct personal control of the News, and now takes hold as active publisher and managing director. He promises several pronounced changes, among which will be the inauguration of Women's Supplement.

Powell to Direct

Jesse L. Lasky has assigned Paul Powell to direct Agnes Ayres in her next Paramount picture, "The Ordeal." Conrad Nagel will appear opposite Miss Ayres and Clarence Burton will have the chief heavy role.

Miss Hurst Lauds Picturized Story

Before sailing for Europe on the steamship Olympic on Saturday, February 19, Fanny Hurst wrote to Cosmopolitan Productions:

"The screen version of my story, 'The Good Provider,' which was run off for me in your projection room is, to my mind, a supreme example of how a story may be successfully and sincerely transferred to motion pictures without throwing the narrative version out of the window before starting to photograph. It is a fine, honest piece of work which enhances and does honor to my story."

Lupino Lane, the English comedian and pantomimist who was recently signed to a contract by William Fox, has begun his first two-reel special comedy at the West Coast Studios, under the direction of Jack Blystone. The title of the picture is "The Broker."

Brooklyn Strand Books "Back Pay"

Impressed by its showing at the Rivoli Theatre, Managing Director Edward L. Hyman of the Brooklyn Mark Strand Theatre, has booked "Back Pay" for his house the week of March 5.

Among the New York newspapers whose reviewers praised the picture are the "Tribune," the "American," the "Daily News," the "Evening Mail," "The Sun" and the "Evening Journal."

Bodine Directing

William Bodine has been engaged by Mack Sennet to produce the next Ben Turpin two-reeler for First National. Bodine comes to the Sennett with a world of experience, having directed many of the most prominent of present-day comedians.

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THE LITTLE MINISTER, with Alice Calhoun.—In all my years in this business I never received so many favorable comments, so much free spoken praise on any picture. It's there. It has a punch like dynamite. One of the greatest pictures of all times, and I've played the biggest of the big. This wonderful production is bound to make Alice Calhoun a big drawing card wherever played, and Dicky Daniels, the "Freckles" of this picture, is a riot. Watch this kid! Business excellent. Sir James Barrie's name a big factor, and story well known. Brother Exhibitors, there are two versions of this picture, but this is the big one, the one that will get the money and please 100 per cent. Don't fail to book it, and put it over as one of the biggest things in the history of motion pictures.—C. E. Waughop, Scenic theatre, Detroit, Mich.

P. S. This is a long report, I know, but having made such a big success with this picture, right in the midst of the toughest winter on record, I want to pass the good word along to every exhibitor that reads the HERALD.—C. E. W.

The Silver Car, with Earle Will...

Shipwreck Scenes in Selznick Film

Spectacular water and shipwreck scenes, it is said, will be one of the features of the latest Selznick production starring Elaine Hammerstein, in "Reckless Youth" from the pen of Cosmo Hamilton, which is being personally staged by Ralph Ince. The film is for release March 30.

Praises Ingram

Leroy Scott, short story writer and novelist, and especially celebrated for his realistic depiction of the underworld, has commented in a letter to Metro Pictures Corporation upon the marvelous effectiveness of detail in "Turn to the Right," Rex Ingram's screen version of the John Golden stage hit, now running at the Lyric Theatre, New York.

Paramount Prepares for Tenth Anniversary with Big Campaign

It is the purpose of the Paramount publicity department that before the opening of Paramount's Tenth Anniversary Month on March 5 there will be few people throughout the length and breadth of the United States and Canada who will not know what it is all about. To this end the department some weeks ago mapped out a most complete campaign in the magazines and newspapers, consisting of historical and other data of a most interesting character, all touching upon the marvelous growth of the motion picture. Paramount contends that Adolph Zukor virtually revolutionized the industry with his organization of Famous Players with its fixed policy of releasing regularly features of a length and quality for which Sarah Bernhardt in "Queen Elizabeth," the company's first release, set the standard.

In addition to the articles furnished to the fan magazines which are now appearing as the March and April issues arrive on the newsstands, seven hundred newspapers have been carrying stories each week on the anniversary, ever since the first announcement of the celebration was made over the wires of the United Press and the International News Service.

From now on, the public will be kept informed of the anniversary its significance and its local aspects in a variety of ways.

"Four Seasons" to Be Staged with an Elaborate Prologue

Manager Desberg of Loew's State Theatre in Cleveland is passing out an advance prologue suggestion which ought to put the Charles Urban Popular Classic, "The Four Seasons," over to crowded houses, the W. W. Hodkinson Corporation says.

The film has been booked for Loew's State in Cleveland for the week of March 19, to be followed by a four-day run in Loew's Park Theatre in the same city. Mr. Desberg is going to call his prologue "The Dance of the Seasons." Six nature dancers will be used to present a dance typifying each season of the year, and the picture will be cut into four sections. For instance, after the Spring dance is staged the reel depicting spring will be shown; after the Summer dance is staged the reel depicting summer will be shown, and so on until each of the seasons of the year have been screened. Each dance will be staged with a different background setting and special drops will be painted for each season as shown in the picture.

Two other important first-runs on "The Four Seasons" were closed this week. Harvey B. Horiter, managing director of the Pantheon theatre in Toledo signed for a seven-day run, while the big Balaban & Katz Chicago theatre booked "The Four Seasons," Movie Chats" and the "Great American Authors" series.

"Hail the Woman" Given High Praise by Patrons of Theatres

Advance screenings of "Hail the Woman," Thomas H. Ince's great film, were utilized by two enterprizing Ohio exhibitors recently with such good results that the plan is to be made a permanent one. The chief purpose of the showings was to obtain the written opinion of the invited guests—to use in advertising copy—and all of these were of such a highly laudatory character that they assisted materially in boosting the box office receipts at both houses.

The theatres were the Strand at Akron, of which James P. Dunlevy is manager, and the Dome at Youngstown, Ohio, operated by the Dome Co. Both followed the same methods, the Strand showing the picture on the morning of February 7, and the Dome two days later.

Two days before the advance screening every tenth adult attending each theatre was presented with an invitation to the advance show. In addition prominent clubwomen in both towns were tendered personal invitations.

Mabel Normand in New Picture

Encouraged by the success attained by previous Mabel Normand productions Mack Sennett is producing "Suzanna," a period costume play typical of California in the days of 1833. Miss Normand will be the star in this latest Sennett production for First National release.

Candidates for "Dollar a Week" Acceptances; Work on Exploitation

The manifesto sent out by Associated First National Pictures last week, calling for nine exhibitors in the country who would demonstrate the first-water quality of their showmanship during First National Week by their advertising and exploitation campaigns, to be the guests of the company for a week in Los Angeles, has met with an enthusiastic response.

These nine "One Dollar a Week" men will be carefully selected from all the entrants by a committee which composes of the Exploitation Editors of the motion picture trade journals. It is not necessary for an exhibitor to be a First National franchise holder to be eligible for one of these "Dollar-A-Week" jobs. Any exhibitor has a chance to be one of the nine lucky ones. If any of the winners live so far west that a trip to the Los Angeles studios of independent producers would be an old story to him, he has the alternative of a trip to the New York office, with the opportunity of living for a week with the executives and watching the machinery of distribution in operation at headquarters.

For the purpose of the occasion, the theatres of the country have been divided into three groups, so that these nine jobs are open for three managers of theatres seating 2,500 or over. For three managers of theatres seating 1,000 to 2,499. For three managers of theatres seating less than 1,000.

A few of the "count-me-in" letters that have been received from prominent showmen all over the country are given to indicate the spirit in which the First National invitation has hit the exhibitors.

Edward L. Hyman, of the Brooklyn Strand, writes: "I would like to have you enter my classification in the theatres seating twenty-five hundred or over."

Colonel Williard C. Patterson of the Metropolitan, Atlanta, Ga., throws his hat into the ring and announces that he's 'goin' to win a trip'."

Charles F. McManus, of the Colonial Theatre, Tacoma, Wash., comes through with cheers for the idea.

"I think your idea is splendid." says McManus. "I am in Class 3, as the Colonial seats 954. We are going to show "The Lotus Eater" during First National Week, and I am planning some big stunts for this picture. We are also going the limit on our front. Started last week with the advance slides. Wednesday morning my float will be around town. By Saturday night will be ready to hang out the S. R. O. sign."

A. G. Stolte, directing manager of the Des Moines Theatre, Des Moines, Ia., has announced his intention of participating."

"This job is a cinch," is the way Gus Metzger, of the Rivoli, Portland, Ore., sizes up the situation from his viewpoint. "I intend making the grade on high. I feel that one week's rest in Los Angeles will do me a lot of good."

"Count me in on the Anniversary Week Campaign, is Maurice F. Barr's greeting from New Orleans where he is supervising manager of the Saenger Amusement Company's New Orleans theatre.

"I am happy to say that I would make the same effort in my exploitation campaign for First National Anniversary Week whether there was a prize or not, because it means money for me to do so," is Stanley Chamber's declaration from the L. N. Miller Theatrical Enterprises in Wichita, Kansas.

Arch E. Bamberger, of the Strand Amusement Company, Owensboro, Ky., is also after a 'place in the sun' of California for a seven days' outing.

All exhibitors who are after one of these nine unique jobs will have until March 20 to get the evidence before the committee of judges in New York. All details should be sent in care of Associated First National Pictures.

Clubwomen Praise Hodkinson Films

The Hodkinson product has again scored heavily with the St. Louis public, according to advices received from Mr. G. I. Bradford, sales manager of the Hodkinson branch in that city, who is in receipt of a communication from Mrs. John S. Payne, president of the Federation of Women's Clubs of St. Louis, in which recent Hodkinson pictures, "Jane Eyre" and "The Light in the Clearing," are hailed as two of the screen's cleanest and most artistic productions.

Title Not Chosen

Work has been started on the third Mack Sennett-Ben Turpin two reeler for release through Associated First National Pictures, a title for which has not been selected as yet. Phyllis Haver has the leading feminine role.

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P. S. This is a long report, I know, but having made such a big success with this picture, right in the midst of the toughest winter on record, I want to pass the good word along to every exhibitor that reads the HERALD.—C. E. W.

The Silver Car, with Earle Will

Selling the Picture to the Public

By EPES WINTHROP SARGENT

A. H. Cobb Puts in a Forceful Plea for the Preservation of Old Stunts

A. H. COBB, JR., of the Alamo Theatre, Griffin, Ga., in sending in some of his distributed matter, writes a plea for the old time stunts, apparently in the belief that these have entirely given way to exploitation. He says in part:

Some few years ago before exploitation of pictures had occupied the space it now does and before the pictures had become so highly developed, your department was the ADVERTISING FOR EXHIBITORS department. At that time any and everything new, fine advertisements, catchy handbills, door-knob hangers, programs and the like occupied practically the entire part under your supervision. It was very seldom in those days that the pages carried photos of lobby displays as they now do. In this space of time I have watched the change from advertising to lobby displays and I sometimes wonder if the exhibitors have altogether lost sight of the specialties of the day like the ONE-PIECE COAT AND SKIRT HANGER, the jumbled Chaplin card, the fake summons, etc. Or perhaps these things have passed into the discard. Still it seems to me that they would prove of much value if just used. Personally I should like to see some of the methods of advertising as used now, shown in the department along with all the highly specialized lobby displays, for I am sure that they would help the other fellow.

Them Was the Days

When Mr. Cobb first made himself known as a contributor to this department, there was practically no need for exploitation; and even less exploitation than there was need for. Pictures largely sold themselves as pictures.

Now it is necessary to sell the individual production, to go out and pull the prospects in. You could not, in these days, run for a week or two on the one-piece coat and suit hanger, but this is not saying that the stunt is not still good. Mr. Cobb probably overlooked the fact that only a few weeks ago we reported the use of this stunt by E. E. Collins, then of Greenville, Texas ,and E. E. reported good results.

Door knobs are reported, in various forms, every week or two, and the fake summons, metamorphosed into the automobile tag, is just as good today as ever it was. Every little while it is reported as being used with success.

Runs in Cycles

We are more surprised at Mr. Cobb's complaint of lack of mention than we should have been had he complained that we repeated the old stunts over and over again.

Stunts work in cycles, like the old lady's hat, which had been in style seven times in thirty-five years and was about to come in style again. Someone digs one of the good old ideas out of Picture Theatre Advertising and reports his success. For a time the stunt is used all over the country and then seems to be forgotten again, but some form of distributed matter is working all the time.

Most of these stunts were time-tried when Picture Theatre Advertising was just off the press. They are practically all to be found within its covers, from R. B. Wilby's "phonograph record" copy to S. A. Arnold's "lion roar."

Still Good

And about every so often they come to the surface again, play the circuit and disappear until dug out again.

These things have not passed into the discard, as Mr. Cobb suggests, but they have rather become auxiliary to the larger and more pretentious stunts, which modern times seem to demand.

But the manager who trusts entirely to lobby displays and perambulators is overlooking one of the best aids to good business if he passes over the minor stunts and distributed matter.

Cards Sell Tickets

Mr. Cobb's contribution is a cut of a donkey with a string tail supposed to serve as a barometer. It is supposed to be hung in an exposed place. If the tail is dry, the weather will be fair and wet if it is raining while it swings to indicate windy weather.

Mr. Cobb says he has never seen anything like it, and then adds "perhaps it is new; perhaps it is so old that it is new again. They made quite a hit here."

The donkey is evidently printed from an old wood cut with the tail cut off and a punch hole to permit the passage of the string, which is pasted down to the back with a gummed

For another and decidedly novel exploitation stunt, see also the Goldwyn advertisement in the trade advertising section of this paper.

Moving Picture World welcomes the first move toward real "advertising to the trade" as exemplified in this first-fruits of a long campaign.

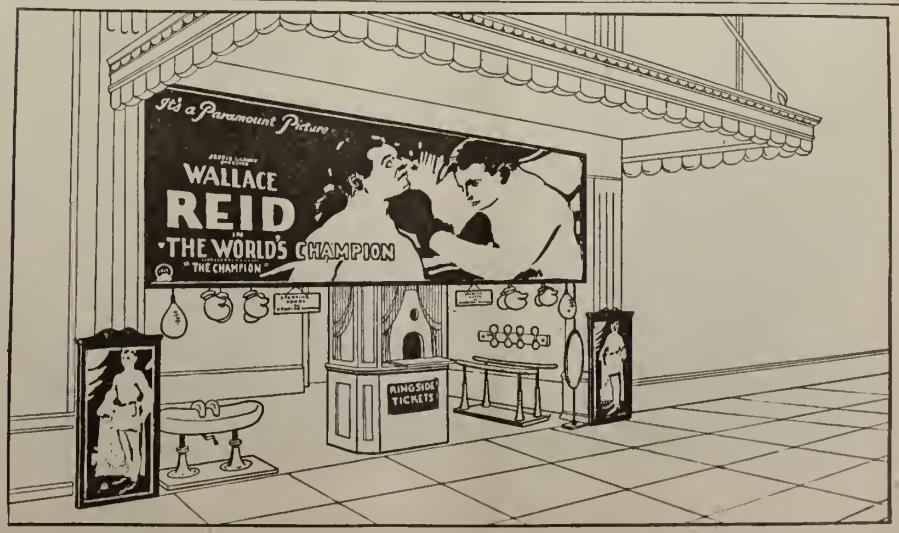
Make Athletic Lobby for Reid's Champion

Walter Lindlar suggests a batch of additional tickets for Wallace Reid in "The Champion" by playing up the athletic angle in the lobby, and he sketched out an idea for the art department to draw up. Probably they have a girl artist, for she speaks of "ringside tickets" on the card in front of the box office instead of talking about "ringside seats," which is the language of the "fancy."

The suggestion is sound, and not costly, for the small cards pendent from the 24-sheet banner are credit cards reading "Sporting goods supplied by ———— & ————."

One good idea has been overlooked in the scale. Most persons like to get weighed if it does not cost anything. Borrow a platform scale, or trick a penny in the slot device so that it will register without a coin. Then set up a card carying the table of weights for various heights, which any insurance man can give you. Letter it also "Are you in condition? Must you train up or down? See the table then get weighed FREE."

If you want to build this up, have small cards printed up for the show with a blank space for weight and date, and let an attendant fill these in. And if you do this, don't chase the kids away, because they are kids. Every last one of them will show the card to mother, and perhaps get her interested.



LIFTING THE CURSE FROM A PRIZE RING PICTURE

Walter Lindlar suggests that emphasis on the athletic side of the Wallace Reid picture, "The Champion," will bring in those who may deprecate the fighting and still enjoy athletics, to which end the art department offers the skeleton idea

Selling the Picture to the Public

sticker. Tire tape will be better, as withstanding the weather.

Not Exactly New

The idea is old, but not so old that it is new, for it still forms a part of the stock of most postcard stores and novelty shops in the New York district, and millions of them have been put out. Yet they were a real novelty in Georgia and sold a lot of tickets for Mr. Cobb and constituted a permanent advertisement for the Alamo.

That tells the story. If they have not seen it, it's new. If it's new, it's good, and if it is old—sufficiently old—it is new again.

Don't overlook the old ideas just because big exploitation is the newest thing. If you can print "You're a Beautiful Liar" in large type on a card that will go into the vest pocket, and put over Katherine MacDonald in one of her recent First Nationals by this means, at a cost of three or four dollars, why spend twenty to build a lobby display?

In a small town this will probably serve just as well, for the line is apt. You can do the same thing with "Don't Tell Everything" if you have not previously used it for something else, and you can get out one of these cards about once a month *and put it over.*

Work Them Again

What has become of the capsule with an advertisement on thin paper rolled up and enclosed? Get the five grain size, use thin paper and don't try to talk too much. How about the "Public Notice," and the "We Dare You to Give This to Your Wife Unopened."

Mr. Cobb has sounded a timely note. We are not ignoring the distributed advertising, but these valuable aids are being swamped by the greater mass of street and lobby stunts.

Use them for minor exploitation. They will work as well and not only save you money but make your big exploitation stunts get over better because you do not have to use them as often

Be a sport and try a couple, anyhow.

Hyman's Novelties at the Mark Strand

Because "Penrod," the chief feature of the bill at the Mark-Strand, Brooklyn, is itself a strong comedy, the usual comedy tag has been omitted from the bill for the week of February 26, which gives space on the bill for an additional presentation.

The overture is the Stradella of Flotow, with an odd lighting effect. The orchestra will be in a light blue flood, which will be spotted with pink; which looks better than it sounds. Stage strips will be in amber, with house lights in purple and dome lights in blue.

The second number is the Flower Song from Carmen, sung by a tenor to a dancer, who is discovered dancing on the table, as in the opera. The setting is a Spanish tavern interior and the principals will be costumed as Don Jose and Carmen.

"The City," a Post Scenic comes next, with a violin solo, Sarasate's Spanish Dance No. 8, to follow. The girl violinist will be spotted from above with magenta and from the booth with pink, stage in blue and strips in blue and red.

The Topical Review precedes a duet from Verdi's La Forza del Destino, for baritone and tenor. This is "Thy Menaces Wild," and is given because of the marked success of a recent number from the same opera. The same mountain set will be used as before and the singers will be properly costumed as a monk and a soldier, the theme of the number being the soldier's challenge to the monk to engage in a duel.

The last production follows immediately, "Ah Moon of My Delight," sung by the tenor and interpreted in motion by a dancer. A Persian garden setting is used, as in other numbers from this suite. The feature follows and the organ postlude, "March of the Toys," closes the bill.

Collins is Happy in a Real Lobby Theatre

E. E. Collins, who used to manage the Opera House, Greenville, Texas, has been transferred to the Palace, McAlester, Okla., and he is reveling in the management of a house with a real lobby on a regular street. Down in Texas E. E. was half a block from the main stem and he had to let the corner druggist and his entire family in free for the use of the drug store corner for what should have been his lobby displays. Now he has only to ask Collins how about it and Collins always tells E. E. to go ahead.

He sends in four pictures, of which the reproductions shown are the best. For "The Speed Girl" he put Bebe Daniels into an airplane with a buzzing propellor over the entrance and then put her in jail just below, and just in front of the real bars which mask the three sheet cutout he has planted the familiar "Go slow and see our town. Go fast and see our jail." In back is a sign "Please do not talk to the prisoners." It doesn't mean much, but it is one of those little touches which will do a lot toward putting a display over. The top signs tell that "Bebe Daniels will take you up into the clouds of delight" and "Bebe Daniels is bewitching on horseback, dazzling in her airplane and lovable in jail." Between the one and three sheets and the plane you get all three pictures. Ford shoes are used for frames for two selling cards.

Morals is put over with a Moorish front, ending rather abruptly at the sides, but giving the true oriental arch. It frames the six sheet cutout, and with four one sheets and the stills puts the idea over.

Mary Pickford got an arch of no particular significance, and a flight of steps leading to a medallion of the star, and Anatol drew a six pointed star, the paintings and a lot of stills. The centre of the star is a circular cutout with some stills and the partially seen figure of a man with an outstretched hand apparently about to seize one of the stills.

For Little Lord Fauntleroy Mr. Collins had printed up a small blotter, advertising a special price to school children. This met with the approval of the Board of Education and class room distribution was authorized, which very greatly increased the value of the blotter.

TWO OF THE LOBBY DISPLAYS DEVISED BY E. E. COLLINS FOR SOUTHERN ENTERPRISES

You will recall that Mr. Collins used to manage the Opera House in Greeneville, Texas, half a block from Main Street, and had to make his lobby displays down on the corner, on the drug-store property. Now he has been moved by the Texas branch of Southern Enterprises to McAlester, Oklahoma, where he is reveling in a real lobby. The displays are for "The Speed Girl" and "Morals," both Realart productions

Selling the Picture to the Public

GOT SOMETHING REALLY NEW AT A REDUCED COST

These six moneybags were the most logical design for "Get Rich Quick Wallingford" and it put over the Paramount as no 24 sheet could possibly have done. Worked by C. A. Crute, of the Lyric Theatre, Huntsville, Ala.

Inexpensive Cutouts Made This 24-Sheet

To save money, and at the same time get a better display, is something of an accomplishment. C. A. Crute, of the Lyric Theatre, Huntsville, Ala., got something better than a 24 sheet at very little cost.

This, of course, does not mean that the 24-sheets have no value, but now and then something else can be done that will pull better, just because it is different.

Mr. Crute noticed that a merchant near the theatre had a window boarded up, pending alterations. He had neither the time nor the facilities for painting the boarding, but he did have some old cards, so he painted six money bags on the blank backs of these and tacked them up as shown. It was different and better.

And while he was on the job he made two dozen dollar marks, putting half in the lobby and the rest in windows, and also put twenty money sacks into the lobby. Wallingford particularly lends itself to this form of cutout advertising, and Mr. Crute took it to the limit of his town.

Tied to Real Estate

Down in Columbia, S. C., there is a real estate agent who sells homes on monthly instalments and hooks his advertisement to the "own your own home" slogan.

When Rent Free came along C. W. Irvin, of the Imperial, sold the agent on the idea that he could put one over that while Wallace Reid got his home rent free, the prospective Columbia purchaser paid the rent but got his home free.

The real estate man liked the idea to the extent of taking 150 lines in each of the daily papers, to supplement the work of the theatre.

Snappy Postals

One of the best mailing pieces we have seen for some time comes from Stanley Warrick, of the Beaux Arts, Palm Beach, Fla. He is a First National franchise holder and operates the house only in the winter, but he makes it pay him enough to permit a long vacation in colder latitudes during the summer, and these postcards are one of the ways in which he gets the coin.

They are set in six or eight point, according to the copy, and seldom carry any larger display than eight point Roman caps, but they get over because they are smartly written. He devoted one entire card recently to Buster Keaton in a short comedy, making that his feature above the drama, and he made his reader really want to see the production.

To give an idea of his style, here is his dope on Love's Redemption:

CAN THIS BE NORMA?

With a donkey for a moving van?—with fiery tongue and six-shot gun to make the islanders work?—with skimpy skirts and roguish eye?—a girl with a mother's heart?—We'll say it's Norma Talmadge who comes to the Beaux Arts on Saturday and Sunday in "Love's Redemption"—a wonderful tantalizing, fascinating Norma whom you'll see as "Ginger" a daughter of the tropics in a drama of island fires that awakened love—and civilization's snows that chilled it. Released in New York last week—at the Beaux Arts this week—A brand new picture that will please every one of this popular star's following.

Changing the Slogan

"Always a Good Show" is our idea of about the worst appeal there is in point of weakness, but even this old timer can be reformed. Joe Burton, a First National franchise holder, who runs the Star Theatre, Tococa, Ga., advertises "Always a good show: often a better one."

And to prove that he is a manager and not just a theatre runner, he sold some 5,000 admissions to a recent combination of Anita Stewart and Buster Keaton in a town of 3,500 population. He used a nine piece brass band to help out, but a brass band is cheap if you can play to more than your population.

HOW A TEXAS THEATRE WORKED UP "ONE ARABIAN NIGHT"

The striking banner was helped along by the cut-out display in the center arch of the lobby, taken from the First National posters and given an individual twist. The pendant strings of beads very strongly heighten the Oriental suggestion

Selling the Picture to the Public

A Combination Stunt

Feeling that Bill Hart in "White Oak" needed a little putting over, Oscar White, of the Rex Theatre, Sumter, S. C., rigged a prairie schooner on a lumber wagon, lettered it "To California or Bust" and below the star and title.

After sending it all over town with a mule team, he had it backed into the lobby and parked, surrounding it with parts of a camp outfit, a gun, coffee pot, water bucket, pick, shovel, etc.

It cost only $4.25 to rig the outfit and pay for the hire of the mules and the house took a good profit where a loss seemed to be indicated.

Built Entire Front For Arabian Night

False fronts are by no means uncommon, but William C. O'Hara, of the Princess Theatre, Sioux City, took unusual pains to make his front for One Arabian Night something different, and he made a top piece stretching clear across the front, with an ornamental pillar for the centre.

It was so well done that it is a matter for regret that his artist did not take the trouble to get a proper model and make a really oriental set, which could have been done at the cost of a trip to the public library where some volume could have been found to show oriental architecture. The characteristic arabic arch is one wider in the middle than at the bottom and running to a point at the top. Arabesques are used for design in Arabia, where the Koran forbids the picturing of living things, and this would have given the excuse for a rich design.

He used a prologue for three days in advance of the showing, figuring that the advertising possibilities of the prologue were best exercised in advance of the presentation. He used a second prologue for the presentation, but he put the Pola Negri picture over largely on the advance prologue. That is when—if at any time—a prologue will pay. Eddie Hyman found that out some time ago, as already recorded in these columns.

HOW CREAMER COPIED ONE OF THE O. T. TAYLOR STUNTS

This was worked in the Pert Theatre, Gillespie, Ill., as part of a campaign which put over "What Do Men Want?" to break two recent records at the house. John W. Creamer has a set of the Taylor lobby displays and finds that they are worth while

Tells of a Campaign to Break All Records

In a recent issue we told how John W. M. Creamer, of the Pert Theatre, Gillespie broke his records with Humoresque and then broke those with What Do Men Want? Then we wrote for details on this last stunt, which Mr. Creamer has courteously supplied.

It sounds like a costly campaign, but Mr. Creamer does all his own hammer and brush work, and it really cost very little.

He started by painting gigantic question marks on the four lobby doors, using blue watercolor for the punctuation mark and red letters for the title. At the same time he started four slides on the screen. The first read "WHAT do men want?" the next "What DO men want?" then "What do MEN want?" and "What do men WANT?"

Next he cut out a set of question marks from a stack of old 11x14s, painted and lettered them both sides and put them into the foyer. This was all two weeks in advance of the showing. The next week the small markers were put in the lobby.

Seven days ahead he supplemented the four title slides with four others, each giving some slant on the production and he used another Taylor-design lobby frame. This was the one for Heliotrope and the circle showed a girl from the one sheet holding back a real lace curtain. Back of the curtain was a green tissue on which was lettered "Wealth," "Position," "Power" and other things men might be supposed to desire, and on the back of this he painted an opaque question mark, which was thrown through by the light from a nitrogen lamp on a flasher. The effect was a lot of words in a green flood from lamps back of the cut out woman, which were overlaid by the question mark at short intervals.

With window cards and posters in abundance, he completed a campaign which for a second time in a month had overlaid all existing records.

AN ORNAMENTAL FALSE FRONT FOR A FIRST NATIONAL

This is not characteristically Oriental in design, though it could have been made so at no additional cost, but it helped to tell the town of Sioux City that Pola Negri in "One Arabian Night" was to be seen within

Musical Trailers

Several houses of late have had the appropriate music played for song-titled plays. Jo Trunk, of the Dome theatre, Youngstown, O', adapted the stunt to the trailer for "Molly O," using the phonograph record of the plugger song while the trailer was being run.

Selling the Picture to the Public

THIS SIMPLE DISPLAY JAZZED BUSINESS FORTY PER CENT.
Tampa is not very strong on lobby displays, particularly in the early part of the week; but palms were handy, and R. C. (Jack) Frost gat up a display far First Natianal's "The Lotus Eater," and even he was surprised at the business

A Clump of Palms Increased Sales

Palms are cheap down in Florida, but these were worth about $50 apiece to the Strand Theatre, Tampa. They cost $7.50 to dig up and bring in.

The Strand has not used lobby exploitation, but R. C. Frost, the exploitation man for Southern Enterprises, figured that more than the usual first half crowd would enjoy Barrymore in The Lotus Eater because it was different, so he staged this simple display with a cutout from the three sheet. In some sections it might not have attracted much attention, but in a house new to exploitation it drew just about $50 per plant, and in addition to the financial angle, a lot of people made the interesting discovery that the Strand bills for the early port of the week were good, too, so the stunt cut two ways.

A Freak Automobile for "Four Horsemen"

Freak automobiles are a first aid to picture theatres, but to advertise The Four Horsemen with an automobile is playing it lowdown on the nags.

Over in Philadelphia someone has a car that is six degrees worse looking than the Ford cars they make over with paper patterns and a few sheets of tin, and the Metro Philadelphia office helped the Stanley management round it up for the Ibancz play at thc Stanton.

Forgetting to use the muffler madc it necessary to use a brass band, and at night the sign on the tail of thc machine was illuminated on either side by searchlights set upon the rear fenders, as shown in the cut.

At a pinch your can make a new shape for any chassis out of corrugated board and some house paint that will be good enough for a one-time stunt, and you can have another nightmare next time you want to use the idca.

"Theodora" in Private

The Fox Liberty Theatre, St. Louis, found that a special screening of "Theodora" three days in advance of the opening, helped not a little to put the Goldwyn production over. A special effort was made to attract members of the Italian literary societies, on the argument that these would be especially interested and go out and tell the remainder of the Italian colony and the stunt proved its value. The newspapers also were permitted to send representatives as well as the critics, and each paper carried a special news story in addition to the criticism.

Don't ever forget the newspaper men when you have a special screening.

Salvation Doughnuts for "Salvation Nell"

Herb Johnson, of the Luna Theatre, Lafayette, Ind., is one of the livest wires on the First National string, and he is almost always up to something.

When he booked the F. N. production of "Salvation Nell" he thought of doughnuts, for the war crowned the Salvation Army with the doughnut diadem, so he got the prettiest girl he could find who could also qualify as a good cook, and with an electric stove he had her frying doughnuts in the lobby the opening night in a Salvation Army uniform. If you bought a ticket you got a doughnut and if you didn't all you got was the delicious doughnut odor. That odor was wafted to windward of the house and brought them for blocks around. To smell was to spend and even the town tightwad was a soft boiled egg under the mellowing influence of the doughnut atmosphere.

Same Combination

Life in the lobby always helps. A demonstration always helps. The odor was a ballyho and the girl, herself, was an attraction. It was a combination impossible to beat, and a hot doughnut licks the skin of a Jackie Coogan ice cream cone these days.

Terrorizing Teasers

Scaring Savannah was the title of a publicity stunt worked by A. L. Selig for Lon Chaney in "The Ace of Hearts" at the Odeon Theatre.

First of all 1,500 postcards, with a red heart, were sent out to a selected list. Below the heart was printed "It's a message of death." Then came teaser display ads, reading: "Did you receive an ace of hearts?" "Death is in the ace of hearts," and similar copy.

Then the play was advertised in full and on the opening day the lobby decoration was about a hundred rcd hearts, with "Death" written across the face. It sufficed to put the picture over strongly.

EVIDENTLY THE HORSEMEN HAVE TIRED OF THE SADDLE
This freak car was used by the Stantan Theatre, Philadelphia, to advertise Metro's best bet, and it shot around the quiet streets with the muffler cut aut and attracted more than a little attention. Note the searchlight an the rear fender

Selling the Picture to the Public

Metzger's Loan Display Puts Over "Mohicans"

Eller Metzger, the economical exploiter of the Strand Theatre, Creston, Ia., put over "The Last of the Mohicans" with a loan exhibit, of offering a ticket to all who came to the theatre in Indian dress and five tickets for the best item in a lobby loan display of Indian curios.

He knew a lot of the kids had Indian play suits, but he never dreamed that there were so many Indian relics in town as were brought to the house. His display fully earned the praise the local paper gave him.

He had the history study hour moved from the school to the Strand one afternoon by using his arguments with the Superintendent of Schools, and this gave the First National-Associated Producers' feature the stamp of educational approval.

A little comedy was injected into the stunts by having the small darkey who has helped in so many gags appear and claim admission on that clause in the Metzger offer which provided free admissions for anyone of Indian parentage. Freddy claimed to be half Indian and Metzger offered to let him in if any two persons in the audience would vouch for his Indian ancestral claims. Half the house was willing to back Freddy up, and that gave a punch to his second day parade of the streets with a sign reading "I'm the Last of the Mohicans."

It was one of the best of Metzger's recent campaigns and one of the most profitable. It comes pretty good when you get such a lobby display that you have to lay part of it off to store windows.

The Personal Appeal Works on "Sin Flood"

Although it is by no means a novelty, the personal appeal style of advertising might have been invented for Goldwyn's "The Sin Flood." It was tried at the Lucas Theatre, Savannah, on a pre release, one column, two inches being used. These were addressed to various officials and prominent men and women, each being worded to apply, where possible, to the position or interest of the one addressed.

The advertisements were used in both the morning and afternoon papers and the text was changed twice a day. As there is a revival season on in the southeast, it was believed by many that this advertising was the preparatory work for a big revival, and speculation was aroused. Before the interest could wane, the stunt was booked up to the theatre.

A more original stunt was a notice on the call board of the local telephone exchanges calling attention to the work of the telephone girl in the picture. It is reported that 120 exchange girls took in the performance.

Ministers were especially advertised on one day, and a ballyhoo rider in a black gown of a cut not unlike the Ku-Klux regalia, was used on the streets, his dress being covered with callabastic designs, and the announcement being written on the blanket of the mount.

Contrast Lobby Sold Home Stuff Tickets

Oscar White, of the Rex Theatre, Augusta, Ga., had a good idea for a lobby stunt for Home Stuff, and made a big splash on a small investment.

One side of the lobby represented the old fashioned home with an open fireplace and a swinging crane. Plenty of red light in the fireplace gave color to the lobby and got attention even from across the street.

The other side of the lobby was set as a modern kitchen with all of the electrical helps in the shape of a range, washing machine, vacuum cleaner and other labor savers. In front of the box office was a table set with every possible electrical appliance for table cookery from a toaster to a three-deck stove.

Mr. White had to build the fireplace and provide the red fire, but the rest of the display was loaned by a grateful electrical company in return for a credit card.

It was all "home stuff" and it drew the women as a magnet draws iron filings or a bald head attracts flies.

How Walter C. Benson Preached Good Times

In line with the recent paragraph in this department urging managers to be optimists, Walter C. Benson of the Laurier Theatre, Woonsocket, R. I., used stickers with the wording:

Talk Good Times
Think Good Times
Have Good Times
Laurier Theatre

One size was used for envelope seals and a few passes persuaded the girls in the public utilities offices to affix them to all outgoing bills and letters. The same text in a 3 by 5½ inch size, yellow stock, was used for automobiles and wherever else a surface offered. If every theatre tried this scheme, it would havea wonderful effect.

Mr. Benson also sends in a home-made folded strip, done on a mimeograph on a strip 3 by 14 inches. The top line, "Sh-h-h-h Lookut This," is folded back to show at the top. The rest is folded so that the gradual unrolling will show "Howja like to know how to beat that profiteering? Landlord, huh? Lissun. This is on the Q. T. Don't tell a soul outside your friends and. Relatives and anyone else you may chance to meet. But be sure and get the dope. Wally Reid will show you how in his latest Paramount Picture, 'Rent Free.' You'll enjoy many a hearty laugh at the way he does it. Don't be a fist, but get in the swim and gloat down to the Laurier Theatre, Wednesday or Thursday. Comin? You'd better!"

Home made, this can be run off in off moments on cheap paper, and you can get three sets on one stencil, cutting them apart after running off.

Mr. Benson also jazzed the classified ads to the limit on this, writing copy for six different headings.

Follow the leader! Tell about good times and times will be good. This is no time to grouch. Preach optimism and sell more tickets!

THREE OF THE SPECIAL POSTERS FOR THE NEW YORK RUN OF "RED HOT ROMANCE"

The Constance Talmadge picture by Emerson and Loos is playing a run at the Criterion Theatre, the Paramount production house. These decidedly poor pictures do not do justice to the subject, but they give some idea of the snappy drawing which pulls 99 cents out of the pockets of a lot of the Broadway promenaders, and they can work for you when the First National picture is released

Selling the Picture to the Public

tones of the boy's clothes are too nearly that of the background to be fully effective. The figure does not stand out, but is absorbed into the background, only the face getting display. At least a benday could have been used instead of the solid lines, and the effect would have been very much better.

—P. T. A.—

Line Cut Works Well with a Type Panel

One of the best advertisements that ever came from Loew's Washington houses is this from the Palace Theatre on the Paramount-Cosmopolitan production of a Fannie Hurst story. The cut belongs to the title just as much as does the text. It carries out the idea of the locale of the story, it catches the eye with its open display and it gives you the impression at the first glance that here is

A FINE COMBINATION

a play you really must see. There is something vividly real in this sketch that lifts it apart from the majority of line sketches and makes it more lifelike than even the best still picture could possibly be. It is not easy to put into words just the impression it conveys, but if you will look at it for a few moments, you will probably get the idea. You are going to see all these people, and it is going to be an interesting picture, because they look like interesting people, and they live in an environment different from that most of us know. On the other hand people who do live in such an environment will feel that these are home folks and therefore of real interest. A large part of the appeal is due to the skill with which the artist has done his part. It is better work than the average advertising drawing and above the average pen sketching in the better class of magazines, for that matter. It is life and not a picture, and we do not believe that the artist will repeat his success for some time to come. Part of it is ability and the rest is a lucky accident, for not even technique will yield this full result. An artist may approximate the general skill of the drawing right along, but only about once in a hundred times will he be able to match in so well with the title. And the printer has done his bit by playing up the title and author as skillfully as though he were working in a prize contest. There is plenty of selling talk, but it is not permitted either to interfere with the title or kill the drawing. Nothing is ever perfect, but we would rank this about 98 percent. It is going to lose some in reduction to a third of the width, but it can't be killed. And as a tip to other artists who work with a benday stencil in each hand and another between their teeth, it might be pointed out that the chief charm of this drawing is its economy of line and color. It is not overdrawn.

—P. T. A.—

A Large Figure Cut Is Best Display

If you will compare this quarter page from the Allen Theatre, Cleveland, with some of the other displays for "Theodore," you will realize that it has a strength that very few pictorial "Theodora" advertisements have possessed. The reason is very simple. Most of the advertisements have used the half-tone showing the lions in the arena. This would be very valuable sales material but for two reasons. In the first place the cut is such a fine screen that you cannot see the lions. In the second, if you could see the lions they would be too small to impress. This adaptation from a plan book cut is much superior in that it has strength of line combined with simplicity of composition. You see "Theodora" and you see the lions. You get the idea as well as though you

A TASTEFUL DISPLAY

saw an entire arena filled with lions. The rest of the idea is sold in the description between the title and the signature. These are straight descriptive lines, not too heavily overloaded with adjectives, and even the statement that the sets occupied 100,000 square meters has some value in emphasizing the foreign origin of the picture. Of course the "Colossal. A dramatic spectacle that staggers the eyes and cascades the emotions" is not precisely what you might call drab conversation, but it is the only appeal of this sort so it has ten times the appeal that ten times as many lines would have. Too elaborately played up, the extravagance of statement would tire the mind, so one big blow is struck and then the talk drops to regular, every day English. This is something not very clear to a lot of copy writers. They copy all of the big punch lines in the press book on the proposition that if one will sell two will sell twice as well and three will treble the sale of seats. They fail to realize that while one smart clout on the head may make an impression, a continuance of the blows may induce insensibility and the disappearance of all impression. Take one line with a good kick, kick hard and then stop and you stand a better chance of drawing a sale than if you kept on arguing until the reader does not believe a word of what you are saying. It is the same with cuts. One good strong line cut will sell where an effort to build this up may give the reader so much to look at that his impression becomes confused. This pose is taken from a press book cut which has been freely used, yet this is a better advertisement than others in which more than one cut has been used with the evident impression of building up appeal.

—P. T. A.—

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.

516 Fifth Avenue New York

Jewett Bubar Is Not a Very Good Dressmaker

We don't suppose we will hurt Jewett Bubar's feelings by remarking that he is not a very good dressmaker. If we do we'll take it back, but that's an awful collar that Lionel Barrymore's lady friend is wearing in this cut for the attractor for Boomerang Bill. It is not at all representative of Bubar's work, but he did remarkably well with the picture of the star in this display for the Granada, the new Roth & Partington house in San Francisco. It is not Bubar at his best, but a lot of artists would like to claim work as good. The chief thing to notice is that Bubar leaves plenty of room for the type talks, for although

GRANADA
STARTING TOMORROW
LIONEL BARRYMORE in Boomerang Bill
A Cosmopolitan—Paramount Production
Lionel Barrymore—his genius at its best—as the gun-man who risked his life and freedom for the girl he loved! "Boomerang Bill" is a story of New York — filled with soul-stirring events—enacted as only a Barrymore could!
Presented with the Granada's great program, with Wallace at the Organ, Victor Vogel, celebrated bass, and Sevarti, with the string ensemble of the Granada Orchestra, appearing at 2.10, 4.10, 7.45 and 9.40.
Also Ben Turpin in "Bright Eyes"—an absolute scream from start to finish. The funniest yet.
BEN TURPIN Bright Eyes
Last Times Today
HOBART BOSWORTH "WHITE HANDS"

A BUBAR EXAMPLE

he knows he is a good artist and that his work interests, he never insists upon having all the space in which to prove that fact. He is always willing to give Nick Ayer plenty of room for his type talk, and Nick is a regular artist in words. We have not had many examples from the Granada as yet. Nick used to be more communicative when he did

Selling the Picture to the Public

all the work himself. Now that he has two assistants, they seem to be waiting for the other fellow to do it. Nick had better watch his step, for we will be in San Francisco next summer, and if we can't lick him, we can at least lean up against him and crush him.

—P. T. A.—

Second Week Display Is Sold Largely on a Cut

Because this is a second week for Mae Murray in "Peacock Alley," the Metro production is not sold very largely on type, but on the cut, and the cut comes out well enough to do the selling. The four small banks tell of the hit the play has made and what a fine production it is, but the striking costuming of the

SELLING ON THE CUT

play is what sells the picture, and the cut sells the idea of the costume better than any number of words could do. It might have helped to have splashed that "Second Great Week" in larger letters, but that is a question. We think the space does well enough as it stands. That will sell if anything can—and probably it did.

—P. T. A.—

Lobby Display Frames Dress This Theatre

The lobby of the Hippodrome Theatre, Fort Worth, Texas, has the approach to the box office railed from the building line to the ticket shelf instead of a bar parallel to the street and a short distance from the window. For the Associated Exhibitor's production of "What Women Will Do," two large arches were constructed to contain cutouts from the large sheets, which were backed by four stills and insert cards. This does not give the fullest display to the cards, and we think that the figures against a solid color ground would have been better, but the arches make for decorative as well as advertising effect and from this angle they are an aid to selling. The general pictorial display is remarkably full, for built in frames fill all of the wall space not required by the doors, and the picture can be sold very fully on the pictorial display. This keeps frames out from underfoot and holds the space clear for standouts; features which offset the inflexibility of an unchanged display of frames. The only change in space comes from the display in the centre, and consequently more attention is given this than would be the case where, with a larger lobby, a variety of schemes could be worked out, and the frames are developed as fully as possible. There are legends on all four posts, which are further decorated by snappy cutout pictures of women, and the title is given both above and below on each side. With a variety of these designs, to be worked in combination, a succession of changes can be effected with very little building cost, once the sections are procured. This is an excellent scheme for the wide but shallow lobby. The Hippodrome has handled the proposition very nicely.

—P. T. A.—

Full Page Display Has a Strong Value

This full page on "What Do Men Want?" is only one-third of the space given the Wid Gunning release in the Toledo Times for Sunday. It backs one of the two pages of a double truck hook-up. This was run before Christmas, though it has just come in, and the hook-

See it TODAY so YOU can tell your friends
What Do Men Want
A Woman—LOIS WEBER has given the Million Dollar Answer
Women Are Always Wrong
Mamie, of the Ribbon Counter
Lottie, of the Chorus
Suzie Saves Her Pennies
The Secret in Tears
Mrs. Brown in the Suburbs
Sweetheart—Wife—Mother
What Do Men Want?
What Do Men Want?
ALL WEEK AT THE PANTHEON
TODAY

A GRACEFUL FULL PAGE

up ties to the Christmas gift idea with the suggestion of many things men may want, all the way from neckties to a comfortable home, for a real estate concern comes in for nearly half a page in the Christmas appeal. The hook-up is well done, but the full page possesses a greater interest because of its form of layout. Paneling in the talk gives several approaches and the eye unconsciously selects the heading which offers the strongest appeal and reads that first. The human question mark forms a good attractor and keeps well out of the way of the copy. It is striking enough to catch the eye with its graceful outline and simple, so that the interest may immediately be transferred to the text. A scene cut might have been studied longer, but it might not have sold the idea of reading the text so well, and the text is what is depended upon to sell the tickets. We think that the signature might have been handled to give it greater prominence. We should have run it across the bottom of the page in type, for in this condensed lettering it is too small to get the eye of the hasty reader, and any advertisement, no matter what its size, should give an instantaneous impression of the star, the title and the house. The first glance at the page should sell "What Do Men Want?" and "Pantheon" as one single fact, so that the few who do not stop to read will at least carry the message along. Then the rest could have been given those who stopped. Here the house name is too far removed from the title and is set as a part of a five word sentence instead of standing by itself. Had it appeared across the bottom, well away from anything else, it would still have hooked to the title above and would have been read as a whole in spite of the fact that one line was at the top and the other at the bottom of the page. This would be because they would be the most prominent type, and the only prominent type. As it stands the message is read "What Do Men Want Today?" and the house is overlooked at the first glance. The result is that only a second reading gives the house. And that second glance may not be given. Apart from this, the layout is excellent, and the idea of using a full page additional to the hook-up is worth while, if you can spare the money.

—P. T. A.—

To do two things differently is better than to do the same thing twice. Even the most novel stunt will stale and become commonplace if repeated too often, and the commonplace is new again when it has not been used in some time. Even if a stunt is not so good, if it is new, is better than the good idea repeated too frequently—yet all good ideas can be played back at intervals.

THE HIPPODROME THEATRE, FORT WORTH, TEXAS, ADVERTISING AN ASSOCIATED EXHIBITORS' PRODUCTION

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

The Prodigal Judge

(*Maclyn Arbuckle—Vitagraph—7803 Feet*)

M. P. W.—Maclyn Arbuckle gives an unforgettable performance. . . Any number of excellent characterizations. . . The opportunities for drama are many and the last part of the pictures, especially, excels in the way the big scenes are handled.

N.—"The Prodigal Judge" will be remembered as a picture for its clearly defined characterization and its rich and quaint atmosphere.

T. R.—It has been a long time since we have seen so pleasing a picture as "The Prodigal Judge."

F. D.—Fine characterization and pleasing atmosphere in this.

The Broadway Peacock

(*Pearl White—Fox—4380 Feet*)

M. P. W.—Rather vacuous picture based on old theme.

F. D.—The story is not particularly original nor distinctive but there is one feature of it that rather lifts it out of the ordinary and that is the ending.

N.—Pearl White has more emotional opportunities in stage story.

T. R.—Pearl White does good work in this story of renunciation.

A Stage Romance

(*William Farnum—Fox—6,416 Feet*)

M. P. W.—Demas' drama on Edmund Kean rarely fascinating.

T. R.—In the main Farnum carries the picture.

F. D.—Splendid picturization of incidents in the life of great tragedian. Director Brenon has fitted the production with an excellent atmosphere and the costumes, settings and appointments are faithfully carried out as of the period intended.

N.—Artistic achievement for William Farnum.

The Song of Life

(*Featured Cast—First National—6,920 Feet*)

M. P. W.—There is pathos, tragedy and humor of the popular sort, but instead of cooperating in an effort to get a decided punch they are found in situations that are strewn rather than built.

E. H.—Another "mother" picture, but of a different sort.

N.—A different "mother" story; a real dramatic treat.

F. D.—Domestic drudgery and mother love in unconvincing story. Housework problems may attract women.

The Power Within

(*Featured Cast—Pathe—6 reels*)

M. P. W.—It is a picture that will satisfy the average audience.

T. R.—Holds the spectator's interest by virtue of its human appeal.

N.—Thoroughly satisfactory as a program offering.

E. H.—An interesting production with a strong appeal to the emotions.

Back Pay

(*Seena Owen and Matt Maare—Paramount—Cosmapolitan*)

M. P. W.—A picture of the type that has always been successful with general audiences.

T. R.—Ranks as a drama of compelling heart interest, admirably acted, well photographed, and a credit to the directorial talents of Frank Borzage.

N.—Heart interest drama with a punch.

E. H.—Holds a fairly high degree of entertainment value due to several unusual situations and some fine acting.

F. D.—Fanny Hurst story splendidly handled by Frank Borzage. It is likely that "Back Pay" will find a good many who will be satisfied and consider it a good picture.

A Doll's House

(*Nazimova—United Artists—7000 Feet*)

M. P. W.—Ibsen enthusiasts and those interested in the presentation of Ibsen in this country will surely respond to an announcement of "A Doll's House" presentation.

T. R.—Translated to the screen Ibsen's famous play retains all the dramatic strength that made it one of the best known dramas of its time.

N—Good production of famous stage play.

F. D.—Will delight admirers of the star and students of Ibsen. The film as well as the play is essentially for the students of Ibsen and Nazimova as Norah will interest those already acquainted with the artist and her style of interpretation.

A Correction

Through an error in the Consensus of Published Reviews on Vitagraph's feature, "The Prodigal Judge," in one paragraph the word "unfortunate" was printed in place of the correct "unforgetable" in relation to Maclyn Arbuckle's performance in the picture. There is an unusual amount of difference, to say the least, hence the correction here and the reprinting of the consensus of the picture which appears in this department.

Too Much Wife

(*Wanda Hawley—Realart—4900 Feet*)

M. P. W.—Realart offers Wanda Hawley in an irresistible comedy-drama on young married life.

E. H.—An excellent comedy-drama, full of humorous situations and very skilfully produced.

N.—A satisfying light comedy, bordering on satire.

T. R.—Snappy action, bright, clean humor and breezy situations are the chief characteristics of this film.

May Continue Probe If Congress Does Not Tire

Further hearings on the Myers resolution under which a subcommittee of the Senate Judiciary Committee is investigating the alleged political activities of the motion picture industry, are likely to be held in the near future. Senator Shortridge, of Cal., chairman of the subcommittee, states that he proposes calling the subcommittee together in the near future to further consider the matter.

Congress, however, is said to be tiring of investigations, for there have been so many and with little resulting that probes are becoming unpopular, particularly so in view of the fact that the election is approaching and the legislators want more time to patch up political fences in anticipation of the coming fight.

Miller Begins Attack

When Governor Miller of New York State was not invited to attend the state exhibitors' ball at Albany, Moving Picture World forecast, in an exclusive story, that the political machine which inaugurated censorship would begin to harass the industry through the Legislature, and named some of the bills that would be introduced. One of them was to provide for state inspection of construction of theatres. This bill will be introduced at an early date, Henry D. Sayer, state industrial commissioner, now announces.

Defines Educational Picture

Another of the recommendations made by the New York State Motion Picture Commission, in its annual report to the governor, took the form of a bill which was introduced in the legislature Wednesday, February 15, by Assemblyman Walter F. Clayton, of Brooklyn. The bill defines just exactly what constitutes an educational picture and is intended to clear away the haze of the present time. Ever since the commission went into existence, there has been more or less difference of opinion as to the interpretation of the law.

Agree on Tariff Plan

The Senate Finance Committee on February 17 agreed on the tariff valuation plan. The present system of levying duties on foreign invoice values will be retained and there will be added provisions dealing with depreciated currencies wherever the depreciation exceeds 70 per cent. The President is authorized to increase or decrease duties 50 per cent. or reclassify commodities to give higher rates where such an action is deemed necessary, and to take care of unfair practices in foreign trade in a manner similar to the Federal Trade Commission act.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or, better still, write us that you'd like a free supply of report cards.

First National

BITS OF LIFE. Marshall Neilan's miscue. Billed like a circus; the biggest bloomer this season; half of audience walked out in middle of the picture. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

BOB HAMPTON OF PLACER. Very good picture, not Neilan's best, however. Could be shortened some and speeded up with good effect. Advertising; posters, slides, photos. Patronage; mixed. Attendance; fair. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

BROKEN DOLL. Another good picture; pleased every one. Monte Blue is a dandy. Advertising; ordinary. Patronage; general. Attendance; good. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

THE CHILD THOU GAVEST ME. Great. Give us more like it. If your audience doesn't like this production the best thing to do is close up your house. Advertising; extra. Patronage; mixed. Attendance; fair (rain). Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

THE CHILD THOU GAVEST ME. Consider this one of the best we ever played. The child actor was remarkably fine. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

DEVIL WITHIN. Not a great picture, but a fair one. Advertising; usual. Patronage; country town. Attendance; none too good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

GOOD REFERENCES. Good picture; audience well pleased. Advertising; ordinary. Patronage; mixed. Attendance; fair (weather bad). Thos. E. Orr, Princess Theatre, Albertville, Alabama.

GREATER THAN LOVE. Louise Glaum in this picture is not half as satisfactory as she was in her previous release, "I Am Guilty." This is probably due to the utterly slow tempo of this picture. Advertising; one sheet, photos and slides. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

HABIT. A good subject to advertise with. Pleased about 90 per cent. Left a good taste. Advertising; hookup with merchants in newspapers on a double page ad. with cuts. Patronage; all classes. Attendance; good. J. T. Wright, Rex Theatre, Beauvier, Missouri.

HAIL THE WOMAN. When we get a good picture like this I think we should pass it on to our brother exhibitors, so they will know they will not go wrong in booking the picture. The only mistake they could make would be to fail to boost it as it should be in advance of its show date. Get busy; book it, advertise it. Eight reel, every one full of real life as it is today. H. Odom, Dixie Theatre, Durant, Mississippi.

Let's Help De-Censorize

If you don't worry about censorship, present or threatened, don't forget that your fellow-theatre-owners elsewhere may not be so lucky.

Send in the names of pictures that have helped to create favorable public opinion for your house, pictures that have brought the church people into closer contact with the "movies."

ISOBEL. This is a good picture of the Northwest by James Oliver Curwood. Patrons well pleased. Drew bigger crowd than anything I've run in three months. Conditions here bad. Attendance; fair. James J. Christie, Third Avenue Theatre, Watervliet, New York.

LOTUS EATER. Excellently acted and directed, but such an impossible story that it failed to please as it should, for the price. Advertising; billboards and mailing list. Attendance; fair. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

LYING LIPS. A good attraction. Advertising; lobby and slide. Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

MAMMA'S AFFAIR. Good. Will please; not as good as some others of Constance Talmadge's pictures. Patronage; small town. Thomas L. Haynes, Town Hall, Old Lyme, Connecticut.

MIDNIGHT BELL. Very good picture; full of pep. Bill it strong, action will hold up the billing. Advertising; like a show. Patronage; family. Attendance; great. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

MOLLY O'. Very good box office attraction that pleased immensely. Advertising; lobby, prologue, newspaper, billboards. Patronage; general. Attendance; good. Stanley Chambers, Palace Theatre, Wichita, Kansas.

NOT GUILTY. Very good picture; showed the love of one brother for another. The scenery in it was beautiful. Patronage; adults. Attendance; fair. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

NOT GUILTY. Good, but failed to draw. I guess this was due to the weather being very cold. Advertising; posters and photos. Patronage; neighborhood. Attendance; poor. Temple Theatre, Aberdeen, Mississippi.

SALVATION NELL. My audience liked this picture and praised it highly, but they didn't go wild over it; a little too religious for them. Advertising; ones and sixes. Patronage; small town. Attendance; good. J. F. Schlez, Columbia Theatre, Columbia North Carolina.

TEN DOLLAR RAISE. A very interesting picture, but more of an emotional nature than a comedy-drama as advertised. Advertising; three and one sheets, lobby, photos, newspaper. Patronage; general. Attendance; poor. U. G. Replogle, Grand Theatre, Saint Mary's, Ohio.

A THOUSAND TO ONE. Bosworth is a good actor, but not a society man. Better in his rough and ready clothes. Patronage; mixed. Attendance; fair. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

Fox

AFTER YOUR OWN HEART. With every picture Mix gets better. Only one fault—can't get enough of his pictures; will have to look up some of his old two-reelers. Patronage; middle class. Attendance; good. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

BAR NOTHING. Buck Jones is getting more popular with each release. He will be a box office attraction some day. Advertising; calendar and ballyhoo. Patronage; all classes. Attendance; poor. W. L. Landers, Gem Theatre, Batesville, Arkansas.

BEYOND PRICE. Don't be afraid to advertise this one. It was our first Pearl White picture and it pleased everyone. Advertising; billboards. Patronage; rural. Attendance; fair. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

HIS GREATEST SACRIFICE. Pleased patrons 100 per cent. and I was sorry more of my patrons did not see it; the weather was very bad. Advertising; one sheets, cards, slide. Patronage; small town. At-

Straight from the Shoulder Reports

tendance; fair. John C. Mapes, Knights of Pythias Theatre, Chester, New York.

PLAY SQUARE. Just an ordinary program picture. Advertising; special herald, newspaper. Patronage; small town. Attendance; poor. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

RIDIN' ROMEO. Good Western (Mix). Kept audience laughing throughout entire picture. Advertising; usual. Patronage; small town. Attendance; fair. Strand Theatre, Leon, Iowa.

SHAME. Good in every particular, story, action, direction and photography. The best balanced picture by Fox in some time. Advertising; lobby, program, slides and handbills. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

STRAIGHT FROM SHOULDER. Good, clean story. Advertising; three sheets, one sheets, slides, 11x14 photos. H. R. Fitton, Liberty Theatre, Piney Fork, Ohio.

Goldwyn

DANGEROUS CURVE AHEAD. Very good, should suit any audience and teach a moral object lesson. Advertising; posters, newspapers and house program. Patronage; just folks. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

INVISIBLE POWER. Not much to this. Peters miscast; story dull and draggy. Poorest business ever recorded—weather fair. Don't buy "The Old Nest" to get this class of picture. S. H. Blair, Majestic Theatre, Belleville, Kansas.

GODLESS MEN. An extra strong picture, especially for a small town where the churches are against moving pictures. Advertising; lobby and slide. Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

Wid Gunning, Inc.

WHITE HANDS. A hit; not a dull moment in it. Never know what is coming next. Great story; fine scenes; pleased patrons. A few scenes might be censored. Advertising; newspaper, slides, posters. Patronage; very best. Attendance; good. J. W. Creamer, Pert Theatre, Gillespie, Ohio.

Hodkinson

EAST LYNNE. Well made picture. Beautiful settings; good story, though sad. Advertising; posters. Patronage; rural. Attendance; poor. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

JANE EYRE. This appealed to the more highly educated and literary class of people. Advertising; ones, threes, six sheet, slide and lobby display cards. Patronage; all classes. Attendance; good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Fla.

Metro

BILLIONS. While this is an old one it was well received by those who saw it; but don't raise your price on it. Advertising; regular. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

GARMENTS OF TRUTH. Amused all patrons. Different and entertaining. Advertising; usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Paramount

BURGLAR PROOF. Good; Washburn always pleases. Advertising; usual. Patronage; small town. Attendance; good. Thomas L. Haynes, Town Hall, Old Lyme, Connecticut.

CALL OF THE NORTH. Jack Holt very pleasing, the photography fine, but something lacking to make it a knockout, animals I guess—they seem to want some small amount of humor or animal antics in these far North pictures. Bellamy deserves mention for her work; she is easy to look at and she is always in her rôle. Patronage; rural town. Attendance; fair. Columbia Theatre, Columbia City, Indiana.

CHICKENS. One of MacLean's best. However, we miss Doris May. Pulled good against strong counter attraction. Advertising; newspapers, programs. Patronage; small town. Attendance; fair. N. R. Carskaden, Music Hall Theatre, Keyser, West Virginia.

THE CITY OF SILENT MEN. Good, pleasing picture for any town. Meighan a popular lead. Played Larry Semon in "Star Boarder" and Pathe Review in connection with it; made exceptionally good program. Advertising; usual. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

DANGEROUS LIES. Very poor feature. Did not please all. The English productions seem to lack our own punch. Advertising; regular. Patronage; mixed. Attendance; poor. F. S. Widenor, Opera House, Belvidere, New Jersey.

FORBIDDEN FRUIT. Return date on the best picture Cecil DeMille ever made. "Affairs of Anatol" not one-two-three with this. Patronage; family. Attendance; good. R. J. Relf, Star Theatre, Decorah, Iowa.

Pathe

ACROSS THE DIVIDE. Poor, too drawn out. Advertising; average. Patronage; mixed. Attendance; good. (Ran with Harold Lloyd). Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

THE KILLER. At slightly higher admission and in spite of the title, drew the largest crowd we have ever had, in response to strong advertising. An exceptionally fine Western drama, enacted by a very competent cast of characters. Advertising; papers, posters, mailing list, cards. Patronage; general. Attendance; good. Chas. W. Lane, I.O.O.F. Hall, Grand Gorge, New York.

Realart

MAGIC CUP. Very good; you cannot go wrong on this one. Advertising; usual. Patronage; small town. Attendance; good. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

ONE WILD WEEK. A good picture, but very silly in places. Not up to Miss Daniels' standard. Her admirers might overlook these defects. Advertising; posters, etc. Patronage; neighborhood. Attendance; fair. Temple Theatre, Aberdeen, Mississippi.

THE SNOB. Wanda Hawley is to be congratulated for her excellent work in this one; a clever picture and will please. Advertising; regular. Patronage; mixed. Attendance; poor. W. L. Landers, Gem Theatre, Batesville, Arkansas.

R-C

BLACK ROSES. A very good picture. Pleased every one. I think this is one of his best pictures. Advertising; one sheets, three sheets and one six. Patronage; all classes. Attendance; fair. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

THE FOOLISH AGE. A positive knockout; you sure can't go wrong on this one. It's packed with a million laughs; the cast could not be improved upon. You'll sure miss a good bet if you fail to grab "The Foolish Age." Advertising; regular. Patronage; mixed. Attendance; fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Selznick

BUCKING THE TIGER. Only fair; not as good as "The Fighter." Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

THE FIGHTER. Good picture, but did not pull. Advertising; newspaper, lobby and window cards. Patronage; mixed. Attendance; fair. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

MAN OF STONE. Conway Tearle in well acted role. Story well liked; good photography, desert scenes true to life. Class A picture. Advertising; posters, newspaper, slide. Patronage; mixed. Attendance; good. J. W. Creamer, Pert Theatre, Gillespie, Illinois.

United Artists

LITTLE LORD FAUNTLEROY. Picture opened big, then dropped to nothing. Booked for week, pulled off after few days. Advertising; special exploitation man on the job. Patronage; general. Attendance; poor. Alex. A. McDonald, Orpheum Theatre, Halifax, Nova Scotia, Canada.

MARK OF ZORRO. The best thing Doug. has done—at least up to "Three Musketeers." Packed 'em in for two days. You needn't be afraid to tell your patrons about this one. Advertising; sheets, photos and big ad. in paper. Patronage; best small town. Attendance; good. W. E. Tragedorf, Trag's Theatre, Neilsville, Wis.

SUDS. Picture did not take. Some said it was not Mary and nobody liked the end of it. Very few good words were heard about it. When a star becomes popular, he or she should not change makeup; fans looked for Mary with the curls. Advertising; usual. Attendance; poor. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

Universal

ACTION. His first feature and a good one. Ran "Sure Fire" with this and it went very good, lifted business on this. Patronage; family. R. J. Relf, Star Theatre, Decorah, Iowa.

GO STRAIGHT. Patrons did not seem to care much for this. Advertising; usual (4 one sheets). Patronage; mixed. Attendance; good. Jerry Wertin, Winter Theatre, Albany, Minnesota.

RICH GIRL, POOR GIRL. Rattling good picture. Universal gives me good prints, regardless of age or price, which means something to a small towner who is compelled to use old pictures. Advertising;

Straight from the Shoulder Reports

regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

THE ROWDY. All of Miss Walton's pictures are good; this one no exception. A comedy drama, plenty of thrills. Advertising; six, three, one and slide. Patronage; mixed. Attendance; good. Walter Albers, Eagle Theatre, Baltimore, Maryland.

SHARK MASTER. Good program picture and these people do not hold you up on price. Advertising; newspapers and lobby. Patronage; mixed. Attendance; fair. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

Vitagraph

DEAD MEN TELL NO TALES. Good production where patrons like action. Too much killing for my patrons. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

FLOWER OF THE NORTH. Excellent out door scenery. This picture pleased my people although I didn't get many out to see it. Advertising; two one sheets, one three sheet, set photos, slides and newspaper. Patronage; family. Attendance; 167. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

A MASTER STROKE. A very good picture, pleased most all. Advertising; slide, photos, three sheet. Patronage; mixed. Attendance; poor. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

NO DEFENSE. Good, chuck full of thrills and just the kind of picture all Americans like to see. Mr. Duncan never fails to get the crowd. Advertising; posters, etc. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Mississippi.

THE SON OF WALLINGFORD. Very good picture, well acted and splendid photography. Advertising; newspaper, lobby, cutouts, heralds and photos. Patronage; all classes. Attendance; poor. J. I. Wright. Rex Theatre, Bevier, Missouri.

WHERE MEN ARE MEN. Excellent picture, star always draws with us. Duncan has a big following and should not change his appearance. Fans look upon Duncan as an acquaintance and want to see him in his familiar role. Keep to it and will always be a winner. Attendance; good. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

Comedies

THE BELL HOP (Vitagraph). A fine comedy. You can always depend on Larry Semon. Advertising; average. Patronage; mixed. Attendance; good. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

CAPTAIN KIDD'S KIDS (Pathe). Not as good as usual Harold Lloyd's two reelers. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

CENTURY COMEDIES (With Brownie). These are about the best two reel comedies I have ever run. Book them. W. F. Harding, Princess Theatre, Mt. Doro, Florida.

EDUCATIONAL COMEDIES. These are the best filler comedies I have ever run. They always come to a good standard. You are safe in booking these. Patronage; general. A. L. Hepp, Idylhour Theatre, Greeley, Nebraska.

FRESH AIR (Federated). Average comedy. They all pad 'em to death nowadays. Oh! for the old time Keystone pep. Advertising; regular. Patronage; small town. Attendance; fair. Grand Theatre, DeQueen, Arkansas.

I DO (Associated Exhibitors). This is better than his two three reelers which I ran previously. Sure pleased everybody. Advertising; better than average. Patronage; mixed. Attendance; good. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

MONKEY MOVIE STAR & MONKEY BELL HOP (Universal). Take a tip and lay off these two comedies. Absolutely nothing to them. The first Joe Martin comedies were great, but for some cause these are silly and nothing to them. Advertising; one three sheet, one sheet. Patronage; neighborhood. Attendance; poor. Temple Theatre, Aberdeen, Mississippi.

ONE WEEK (Metro). This is an old comedy, but a good one. Buster Keaton seems to please all with his acting. A. E. Rogers, Temple Theatre, Dexter, New York.

A SAILOR MADE MAN (Pathe). A complete knockout. Greatest comedy I ever saw. Played it as the feature. Got more than average business and caused talk that is sure to boost the picture business. Ran "A Ride On A Runaway Train," "An Eskomotion Picture" and Pathe Review with it, making an unusual and thoroughly pleasing program. Advertising; put on heavy campaign. Did good business. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Serials

HURRICANE HUTCH (Pathe). I consider this as one of the best serials ever shown in this town. Everybody said it was great. Advertising; ones, threes, and six sheets. Patronage; all classes. Attendance; good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

HURRICANE HUTCH (Pathe). Best serial we have ever shown and has drawn the crowds in spite of bad weather. You can't go wrong on this one. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

WINNERS OF THE WEST (Universal). Starts off very good, was advertised big from several angles. I believe it will get better. Advertising; newspaper and billboard. Patronage; all classes. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

State Rights

BURN 'EM UP BARNES (C. C. Burr). A sure fine feature length comedy with very clever subtitles and plenty of thrills. Advertising; novelties, newspaper and heralds. Patronage; neighborhood. Attendance; good, bad weather. Mrs. Phelps Sassem, Lyric Theatre, Easley, South Carolina.

HEADING HOME (Pioneer). This is a very pretty and interesting Northern picture and should please wherever shown. Did good business on rainy day. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

KAZAN (Selig). The best dog and Northern story ever played here. The star and the dog are wonderful. Advertising; billed heavy, newspaper and lobby. Patronage; mixed. Attendance; good. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

MARTYRS OF THE ALAMO (Triangle). Didn't see this one but patrons said it was good. Gem Theatre, Batesville, Arkansas. small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

MONTANA BILL (Western Features). Bill Fairbanks is getting better with each picture. Good western with lots of "pep." Advertising; newspapers and billboard. Patronage; neighborhood. Attendance; good. Gem Theatre, Batesville, Arkansas.

SPORT OF KINGS (Buffalo M. P. Co.). Good picture, condition of film bad. Book this picture. Advertising; extra newspaper space. Patronage; all classes. Attendance; good. Stanley H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

SKY FIRE (Independent Film). A fair picture, but it's not all there. poor ending; lots of action and can get by with it. Advertising; slides, cards, newspaper. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

SOULS ADRIFT (World Reissue). A very good picture. Ethel Clayton, star. Don't be afraid to book on account of the age of this subject. Advertising; one six, one three, one sheet and slide. Patronage; mixed. Attendance; good. Walter Albers. Eagle Theatre, Baltimore, Maryland.

EXHIBITOR'S REPORT

Title of Picture .....Producer .....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage .....Attendance .....
Good, Fair, Poor.

Theatre .....City .....State.....

Date ..... Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

CURRENT FILM RELEASE DATES

The Child Thou Gavest Me (Stahl Production). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P. 392; C-R, P. 668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P. 390; C-R, P. 668; Ex. Vol. 49, P. 55, 155, 158.
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Barthelmess). R-539. Dec. 3. (C-849. Dec. 17).
Stranger Than Fiction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715. Dec. 10. (C-849. Dec. 17).
All for a Woman (Foreign Film). R-855. Dec. 17. C-1120. Dec. 31. C-202. Jan. 14.
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart). R-430. Jan. 28.
Her Social Value (Katherine MacDonald). R-426. Jan. 28.
My Lady Friends (Mr. and Mrs. Carter DeHaven).
Alf's Button (Special).
Polly of the Follies (Constance Talmadge).
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald).
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald). (R-664. Feb. 11).
The Song of Life (Stahl Production).
Kindred of the Dust (Walsh Production). (R-661. Feb. 11).
The Rosary (Selig-Rork).
The Barnstormer (Charles Ray).
Red Hot Romance (Emerson-Loos). C-748. Feb. 18).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
The Sea Lion (Bosworth). R-317. Jan. 21. (C-656. Feb. 11).

THOMAS H. INCE PRODUCTIONS

Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.
Hail the Woman (R-203. Jan. 14), (C-312. Jan. 21).

J. PARKER READ, JR.

Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS

A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710. Dec. 10. (C-1120. Dec. 31).

MAURICE TOURNEUR PRODUCTIONS

The Last of the Mohicans (Barbara Bedford —Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS

Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.
By Heck. R-322. Jan. 21.
Be Reasonable (R-426. Jan. 28).
Bright Eyes (R-427. Jan. 28).

J. L. FROTHINGHAM

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.
Shattered Idols.

FOX FILM CORP.

SPECIAL

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail. R-555. Feb. 4.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.
A Stage Romance. 6,416 Ft.

PEARL WHITE

Beyond Price. R-326.
Any Wife. (R-753. Feb. 18).
Broadway Peacock. 4,380 Ft.

TOM MIX

Trailin'. (R-113. Jan. 7. C-202. Jan. 14).
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31. C-108. Jan. 7).
Chasing the Moon. (R-754. Feb. 18). 5,092 Ft.

DUSTIN FARNUM

The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.
Iron to Gold.

BUCK JONES

Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL

The Roof Tree (R-113. Jan. 7. C-202. Jan. 14).
Desert Blossoms (R-116. Jan. 7. C-202. Jan. 14.
The Strength of the Pines. R-551. Feb. 4.

SHIRLEY MASON

Queenie. 5,174 Ft. R-693; C-759.
Jackie. (R-1128. Dec. 31. C-202. Jan. 14).
Little Miss Smiles (R-428. Jan. 28). (C-656. Feb. 11).

TWENTIETH CENTURY BRAND

Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-336; C-397. Nov. 26.
The Joit (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31).
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31).
Gleam O'Dawn. R-206. Jan. 14. C-546. Feb. 4.
Winning With Wits (Barbara Bedford). R-318. Jan. 21.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11). (C-748. Feb. 18).
Extra! Extra (Walker Murphy).

SERIALS

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK
(Two Reels Each)

The Sailor.
The Toreador. R-446.
The Chauffeur. (R-115. Jan. 7).
Hot Dog.

AL ST. JOHN SERIES
(Two Reels Each)

The Happy Pest.
The Indian.
Fool Days. (R-980. Dec. 24.)
Straight From the Farm.
The Studio Rube.

MUTT AND JEFF CARTOONS
(One Reel Each)

The Stolen Snooze.
Getting Ahead.
Bony Parts.
A Ghostly Wallop.
Beside Her Cider.
The Last Laugh.

SUNSHINE COMEDIES
(Two Reels Each)

False Alarm (R-429. Jan 28).
Hold the Line. R-553. Feb. 4.
Please Be Careful. (R-662. Feb. 11).
School Days. (R-663. Feb. 11).

GOLDWYN

An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.

SEASON 1921-1922

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love. 4,979 Ft. (C-397. Nov. 26.)
Ace of Hearts. 5,884 Ft. (R-94; C-705. Dec. 10).
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiman). 5,509 Ft. R-553. Feb. 4. (C-656. Feb. 11).
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17).
The Man from Lost River (Katherine N. Burt). 5,693 Ft. R-429. Jan. 28. (C-656. Feb. 11).
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4.
The Glorious Fool. 5,392 Ft.
Man With Two Mothers.
His Back Against the Wall. 4,680 Ft.
Watch Your Step.
The Wallflower. 5,228 Ft.
The Night Rose. R-660. Feb. 11.

W·W·HODKINSON

French Heels (Irene Castle). R-554. Feb. 4. (C-656. Feb. 11).

WARD LASCELLE

Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS

Cameron of the Royal Mounted. R-321. Jan. 21. C-546. Feb. 4.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

ROBERT BRUNTON PRODUCTIONS

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS

The Face of the World. R-538; C-539.
Fifty Candles. (R-980. Dec. 24. C-202. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS

The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN

The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION

Lavender and Old Lace. R-92; C-149.
At the Sign of the Jack O'Lantern (R-426. Jan. 28). (C-656. Feb. 11).

TRIART PRODUCTIONS

The Beggar Maid (Mary Astor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).

DIAL FILM CORPORATION

The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17).

METRO

Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—Six Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell—Six Reels). R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Reveil (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-538. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-538. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31).
Glass Houses (Viola Dana).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.

NAZIMOVA PRODUCTIONS

Camille. R-446; C-589.

S-L PRODUCTIONS

Garments of Truth (Gareth Hughes—Six Reels). R-209; C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes). R-718. Dec. 10. C-849. Dec. 17.

Note—Refer to page 86 for explanation of reference marks

CURRENT FILM RELEASE DATES

Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes).

REX INGRAM PRODUCTIONS
The Conquering Power. R-339; C-493.
Turn to the Right. R-322. Jan. 21. (C-748. Feb. 18).
The Prisoner of Zenda.

TIFFANY PRODUCTIONS
Peacock Alley (Mae Murray). R-714. Dec. 3. C-849. Dec. 17.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland is star of "The White Eagle."

The Power Within (W. H. Tooker). R-322. Jan. 21.

Week of January 22
No. 4 of The White Eagle (The Lost Trail).
Call the Witness (Pollard — One-Reel Comedy). R-522. Feb. 4.
The Bear and the Bees (2/3 Reel Cartoon Fable). R-430. Jan. 28.
That's Him (Lloyd—One-Reel Re-issue).

Week of January 29
No. 5 of White Eagle (The Clash of the Clans).
Years to Come (Pollard—One-Reel Comedy). R-430. Jan. 28.
The Miller and the Donkey (2/3 reel Cartoon Fable).
The Midnight Stage (Reissue—3-reel drama). R-551. Feb. 4.
She Loves Me Not (Lloyd—1-reel, Reissue).

Week of February 5
No. 6 of White Eagle (The Trap).
Blow 'Em Up (Pollard—One-Reel Comedy). R-555. Feb. 4.
The Fox and the Grapes (2/3 Reel Cartoon Fable). R-554. Feb. 4.
Dangerous Trails (Adventures of Bob and Bill—One Reel).
Convict 993 (3 reel Reissue—Irene Castle). R-555. Feb. 4.

Week of February 12
No. 7 of White Eagle (The Mysterious Voyage).
Stage Struck (One-Reel Pollard Comedy). (R-663. Feb. 11).
The Villain in Disguise (2/3 Reel Cartoon Fable). (R-663. Feb. 11).
Via Wireless (Three-Reel Reissue—Gail Kane). (R-663. Feb. 11).
Look Out Below (Lloyd—One-Reel Reissue).

Week of February 19
Rich Man-Poor Man (One Reel Parrott Comedy).
The Dog and the Thief (Two-Third Reel Cartoon Fable). (R-756. Feb. 18).
Hunting the Hawk (Three Reel Playlet Reissue). (R-755. Feb. 18).
The Big Idea (Lloyd Reissue, One Reel).

Week of February 26
No. 9 of White Eagle (The Flaming Arrow).
Down and Out (Pollard—One-Reel Comedy).
The Cat and the Swordfish (Two-third Reel Cartoon Fable).
Here Come the Girls (Lloyd—One-Reel Reissue).
At Bay (Three-Reel Reissue).

PIONEER FILM CORP.

A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (Fifteen Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark). R-552. Feb. 4.
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield).

R-C-PICTURES

The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (Six Parts—Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Production—Six Parts). R-115. Jan. 7. C-202. Jan. 14.
A Wife's Awakening (Gasiner Production—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Production—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-235; C-397. Nov. 26. (Six Reels).
Silent Years (Six Reels.) R-586. Dec. 3. C-705. Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Production—Six Reels). R-981. Dec. 24. C-1120. Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127. Dec. 31. C-202. Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319. Jan. 21.
The Call of Home (R-428. Jan. 28).
Why Men Forget. R-553. Feb. 4. (C-748. Feb. 18).
Two Kinds of Women. (R-660. Feb. 11). (C-748. Feb. 18).
Billy Jim (Fred Stone). (R-663. Feb. 11).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES
Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.
Why Announce Your Marriage? (R-430. Jan. 28). (C-748. Feb. 18).

EUGENE O'RRIEN STAR SERIES
Is Life Worth Living? R-541; C-49.
Clay Dollars. R-555. Feb. 4. (C-656. Feb. 11).
Chivalorus Charles (R-1127. Dec. 31).

OWEN MOORE STAR SERIES
The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES
After Midnight. R-575; C-895.
The Man of Stone. (R-457. Nov. 26. C-849. Dec. 17).
Shadows of the Sea (R-205. Jan. 14). (C-656. Feb. 11).

SPECIAL PRODUCTIONS
Who Am I? R-440; C-49.
Conceit (All Star). R-856. Dec. 17. C-1120. Dec. 31.
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon.

REPURLIC
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Halior.

SHORT SUBJECTS
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS
Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Production). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.
The Ruling Passion. R-554. Feb. 4. (C-748. Feb. 18).

UNIVERSAL

JEWELS
No Woman Knows (Seven Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.
The Fox (Harry Carey). R-590. Dec. 3. C-705. Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers). R-425. Jan. 28. C-546. Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316. Jan 21. C-546. Feb. 4.
Man to Man (Harry Carey). (R-664. Feb. 11). (C-748. Feb. 18).)

JEWEL COMEDIES
Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
The Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS
Playing With Fire (R-982. Dec. 24. C-1120. Dec. 31.
The Fire Eater (Hoot Gibson). R-1129. Dec. 31. C-108. Jan. 7.
The Guttersnipe (Gladys Walton). R-116. Jan. 7. C-202. Jan. 14.
Across the Deadline (Frank Mayo). R-204. Jan. 14.
Don't Get Personal (Marie Prevost). R-206. Jan. 14. C-546. Feb. 4.
The Scrapper (Herbert Rawlinson). R-431. Jan. 28. (C-748. Feb. 18).
Headin' West (Hoot Gibson). R-554. Feb. 4. (C-656. Feb. 11).
The Golden Gallows (Miss Du Pont). R-753. Feb. 18).

SERIALS
Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).
With Stanley in Africa (George Walsh and Louise Lorraine). R-662. Feb. 11.

WESTERN DRAMAS
(Two Reels Each)
The Phantom Terror (Jack Perrin).
The Ranger's Reward (Art Acord).
Fighting Back (Elmo Lincoln).
The Open Wire (Eileen Sedgwick).
A Bluejacket's Honor (Jack Perrin).
Matching Wits (Art Acord).

CENTURY COMEDIES
(Two Reels Each)
An Idle Roomer.
The Touchdown (Lee Moran). R-425. Jan. 28.
Circus Clowns (Brownie).
Horse Sense (Harry Sweet).
Little Miss Mischief (Baby Peggy).
Table Steaks (Brownie, the Dog).
Upper and Lower (Lee Moran).

STAR COMEDIES
(One Reel Each)
The News Maker.
The Fake Quake.
Both Booths.
Watch Your Wallet.
Friday the Thirteenth.
The Bottle Baby.

SERIES
The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-942; C-47.
The Flower of the North (R-427. Jan 28). (C-656. Feb. 11).
The Little Minister. (R-1129. Dec. 31. C-202 Jan. 14).
The Prodigal Judge. (R-661. Feb. 11). (C-748. Feb. 18).

ALICE JOYCE
The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH
Moral Fibre. R-945; C-159.
Received Payment. R-320. Jan. 21.
Single Track.
Island Wives .

EARLE WILLIAMS
Bring Him In. R-1074; C-289.
It Can Be Done.
Lucky Carson. R-318. Jan. 21. (C-748. Feb. 18).

ANTONIO MORENO PRODUCTIONS
Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONS
The Rainbow. R-555. Feb. 4.
The Matrimonial Web. R-220; C-289.

WILLIAM DUNCAN
Steelheart. R-450; C-529.
No Defense (R-425. Jan. 28)). C-546. Feb. 4.

LARRY SEMON COMEDIES
The Bell Hop.
The Sawmill.
The Show Shop. (R-663. Feb. 11).

JIMMY AUBREY COMEDIES
The Messenger (R-113. Jan. 7).
A Charmed Life. (R-552. Feb. 4).

SERIAL
Breaking Through (Carmel Myers and Wallace McDonald).

Note—Refer to page 86 for explanation of reference marks

CURRENT FILM RELEASE DATES

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue—Six Reels). 5,884 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Nell Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. (R-217; C-1120. Dec. 31).
Moongold (Will Bradley). 3,175 Ft.
Post Nature Pictures (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. (6,141 Ft.).
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.).
White Hands (Hobart Bosworth) 5,654 Ft. (R-663. Feb. 11). (C-748. Feb. 18).
Bear, Boy and Dog. (2,053 Ft.).
Puppy Days. (959 Ft.).
Robinson Crusoe Hours. (966 Ft.).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

ALEXANDER FILM CORP.
Sherlock Holmes (Two-Reelers). R-208. Jan. 14.

ASSOCIATED PHOTOPLAYS
Crossing Trails (Pete Morrison). (R-664. Feb. 11).
Too Much Married (Mary Anderson). (R-755. Feb. 18).
The Ghost City (Helen Holmes). (R-754. Feb. 18).

AYWON FILM CORP.
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).
Western Firebrands (Big Boy Williams).
Across the Border (Big Boy Williams).
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage).
Hair Trigger Casey (Frank Borzage).

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

CLARK-CORNELIUS
Diamond Carlisle (R-430. Jan. 28).
Whispering Woman (R-436. Jan. 28).
Living Lies. R-322. Jan. 21.

DU MAHAUT-KLEIN
Monty Works the Wires (Monty—A Dog). R-713. Dec. 10.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Where Is My Wandering Boy Tonight? (R-550. Feb. 4).
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077. (C-108. Jan. 7.)

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).
The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episode Selig Serial. R-427. Jan. 28.

C. B. C.
Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly)
The Heart of the North (Roy Stewart). R-208; C-649.
Life's Greatest Question.

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). (R-1128. Dec. 31)
Taking Chances (Dick Talmadge). (R-756. Feb. 18).

GRAPHIC
Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.
Fountain of Youth. R-321. Jan. 21.

JANS' PICTURES
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

J. W. FILM CORP.
Road to Arcady. (R-1129. Dec. 31).
Should a Wife Work? (R-665. Feb. 11).

GEORGE KLEINE
In the Fog (R-115. Jan. 7).

L. & H. ENTERPRISES
Daughter of the Night (R-114. Jan 7).

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).
Determination. R-319. Jan. 21.

PACIFIC FILM COMPANY
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PHOTOCRAFT PRODUCTIONS
Oh, Mable Behave (Four Stars) (R-855. Dec. 17).

PRODUCERS' SECURITY
Mr. Potter of Texas.
Cissy Fitzgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).
Welcome to Our City (Maclyn Arbuckle). R-756. Feb. 18).

RIALTO PRODUCTIONS
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Four Eileen Sedgwick Features.
Body and Soul. (Anna Luther).
Silks and Saddles.
Power of the Borgias.
Six Clara Kimball Young Reissues.

RAINBOW FILM CORPORATION
A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russel Simpson). 7 Reels. R-1075; C-47.

TONY SARG
The Original Golfer. (R-116. Jan. 7.)

WILLIAM STEINER
Tangler Trails (Neal Hart). R-980. Dec. 24. (C-1120. Dec. 31.)

SECOND NATIONAL
David and Jonathan. (R-661. Feb. 11).

SWEDISH BIOGRAPH
Sir Arnes Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West. R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels) R-590. Dec. 3.

TRUART FILM CORP.
Across the St. Gothard Alps.
A Borneo Venice.
Island of Surprise.
Monkey Land Up the Barito River.
An Alpine Ride Up the Stranzerhorn.

WESTERN PICTURES' EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14. (C-656. Feb. 11).
Blue Blazes (Lester Cuneo) R-320. Jan. 21.

WESTERN PICTURES' CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray)

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry) (R-856. Dec. 17). C-976. Dec. 24.
Ashamed of Parents. (R-1128. Dec. 31.)

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.
Hamlet (Asta Neilson). R-336.

HENRY BALLMAR
Once Upon a Time. (R-207. Jan. 14).

CAPITAL FILM COMPANY
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

EMERSON-LOOS
Red Hot Romance. R-713. Dec. 10.

D. W. GRIFFITH
Orphans of the Storm. (R-1125. Dec. 31). (C-312. Jan. 21)).

FEDERATION PRODUCERS' SERVICE
The New Disciple. (R-1127. Dec. 31. C-202. Jan. 14.

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.

Urban's Movie Chats
(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

GEORGE KLEINE
Julius Caesar (R-756. Feb. 18).

EXCEPTIONAL PICTURES' CORP.
January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023

WARREN A. MEWCOMBE
The Enchanted City (One Reel). (R-753. Feb. 18).

NATIONAL EXCHANGES, INC.
The Lotus Blossom. R-809; C-159.
Charles Ray two-reel re-issues.
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS
The Ropin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.
The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

SACRED FILMS
The Bible R-219

PRIMEX PICTURES CORP.
The Lonely Trail (Five Reels).
Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels)

PRIZMA
So This Is London.
Sunbeams.

Note—Refer to page 86 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Defends Union

From Brother Charles A. Hudson, Trinidad, Colorado, comes the following:

Friend Jorgensen's letter in December 24 issue was very interesting. It is evidence that at least some projectionists in foreign countries know what they are doing.

But in this letter I am after your nanny, because you took a shot at the I. A. under the caption "Who Is Who," in a recent issue, and as a member and a local union officer you have stepped on my toes.

Of course the proposition that there are some instances where the operators, or projectionists have a kick coming is freely granted. Everything considered, however, could they have done better had they been in a separate organization?

I doubt it. I believe that, all circumstances considered, the projectionists are getting a square deal. I say this because in the past there have been many controversies which the projectionists could not have handled alone. As the matter lies the combination of the two have a better chance of enforcing their demands than either would have alone.

If there were a division I believe we would have to contend with the same condition which exists between the railway shopcrafts and the trainmen.

Not so long since I carried a card in the I. A. of M. and know what the five big brotherhoods tried to hand us. The memory is NOT pleasant. Ten to one the same condition would arise were there a division of the projectionists and the stage employees.

Willing to Admit

I am, however, willing to freely admit that there is room for improvement in our organization, which same can be said of any organization or government in the world. In our own local we have twice as many stage employees as projectionists, yet we get along very nicely. Disputes of projectionists are settled by a committee of projectionists, and the same thing applies to the stage employees.

But where you got my goat was the statement recommending that the A. F. of L. be made a supreme tribunal of justice. How come? Surely you do not mean to infer that the A. F. of L. would deal us a square hand after the lemons they have handed us in the past?

What about the jurisdictional disputes in the motion picture studios? The convention does very well for the highest court of justice. As for the I. A. taking a slap at you, why I don't know anything about that, but see no reason why they should, nor do I believe any of our officers would unless they believed themselves justified in so doing.

Organizing an Auxiliary

And, bye the way, we are organizing an auxiliary of this local, which same will deal with nothing but projection matters. To be eligible one is required to either have or procure a Richardson Handbook. There are no initiation fees. The auxiliary will supply all other literature, which will be paid for by assessment. I am of the opinion that this move will result in much good in helping the men to keep up to date in technical knowledge of the profession, and at a nominal cost.

I hope you have some luck in getting someone to make or handle some real projection room tools. I feel safe in saying that every projectionist in our local will order a set.

Read With Amusement

I read what the good brother said with a bit of amusement. If you examine the article he refers to you will find that it all led up to the fact that I object to the projectionist being bossed around by stage hands.

I did NOT either say or intimate that I believed a division would be advisable, but I most emphatically do believe our men should, within reason, handle their own affairs. By this I mean that in mixed locals matters should be handled just as Friend Hudson says they are handled in the Trinidad local, but if there is a difference of opinion, then someone must decide.

For instance, suppose the projectionists want to demand a raise in wages, but the stage employee members of the local object, then some comparatively distinterested body should decide the matter of who is right and who is wrong, because if a strike occurs the stage employees will necessarially be involved and must give their support. And when a projectionist local wants to do something which the I. A. International officers (who are nearly all stage employees) refuse to allow, then, because the preponderance of numbers IS on the stage employee's side, there should be some way of settling the matter aside from the dictum of the stage employee officers.

A Suggestion

I suggested the A. F. of L. Perhaps it would not be a suitable body. Perhaps some suitable arrangement could be made inside the organization. I do not know, but I certainly do NOT believe that the great body of men who have in their hands the reproduction of photoplays containing some of the best art in all the world, and who by themselves stage a whole play for audiences, of from 500 to 3,000 people, who must have an exceptionally wide range of knowledge and must be men with ideas, knowledge and BRAINS, ought to be bossed around by and have their affairs absolutely at the mercy of anybody but themselves.

I have myself witnessed I. A. conventions, and know what chance anything has which does not suit the stage employee element. It is time the projectionists demanded the handling of their own affairs, though within the present organization, if the right to do so can be secured. On that Brother Hudson and I thoroughly agree.

As to the I. A. and myself, I do not know, nor can I understand why certain international officers (stage employees) have assumed the attitude they have, nor do I particularly care. I have thought perhaps it is chargeable to the fact that the international office is, as many who know the workings of that body have remarked to me, extremely unwilling that any one except itself shall have any credit whatsoever for doing anything worth while for the men.

Where Credit Must Rest

One is welcome to do all one will, BUT the credit, and ALL the credit must rest in the I. A. Charles Shay, himself, was the only man we have ever known in the international office who was willing to publicly give credit, at least in some degree, for things done by men outside the I. A. office.

There are international officers for whom I have an abiding esteem. International secretary is a man any one may be proud to call friend. Brothers Covert and Cannavan are men whose friendship I value highly. The international president I do not personally know, but my dealings with the gentleman, to date, have not been such as would cause me to hold out the hand of friendship.

Well, anyhow I do what I think is right, and while I am always willing to admit and apologize for any wrong I may do—and we all do wrong unwittingly at times—and make it right if I can, still I am abundantly able to fight my own battles, and I ask no odds of the I. A. or anyone else.

I do, however, object to having my personal correspondence with international officers turned over, in toto, to a third party, in an endeavor, though an abortive one, to do me and my work as much injury as such an act could accomplish, and the men who did it apparently expected (and hoped) the damage would be very great.

But even over that I am not worrying. If the men who did such a thing can square it with their conscience, I guess there is no reason why I should throw a fit because of it. My experience is that such things carry their own punishment in the end.

As to the auxiliary, if I understand what you are doing, the move is a good one. I will transmit your request concerning the books to the book department of the MOVING PICTURE WORLD, as I have absolutely nothing to do with the sale of the books. The third edition you cannot obtain. It is exhausted.

Important to I. A. Men

In the February 4 issue I published a letter from a large union in a large city, in which the union proposed a campaign for a projectionist international president.

I commented at some length on the whole matter, and said I was willing to lead a fight—if a fight were necessary—for two things; also that Charles Shay, past president, was THE man for international presi-

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

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Handbook Bulletin

Doing all that can be done. Have read and corrected nearly all the galley proofs. Expect within say two weeks to begin reading page proofs, and making index and question lists. That will take anywhere from two weeks to a month, but at its end the thing will go fast. I repeat: doing all we can. The only consolation is that when we finally do get it done and out it will be a humdinger.

F. H. RICHARDSON.

dent, but that he, due to overwork and consequent ill health, withdraws and probably could not be induced to again take the office.

One of the first results of the article in question has been an announcement to me that Charles Shay has fully recovered his health, and that he not only is willing to again assume the office he voluntarily laid down, but that he proposed to make a fight for it. In other words he has thrown his head covering into exactly the geographical center of the ring and hopes to again be elected international president at the May election.

In the words of the immortal Teddy, BULLY! Shay was the man who took the helm when the I. A. was mighty small potatoes and durned few in the hill. By sheer ability, good sense, and by work so hard that he broke down under it, he built the organization up to the point where it constituted a powerful factor for the betterment of both stage employe and projectionist.

In the February 4 article I said, "Shay was THE man." I now say Shay IS the man, and I have not the slightest hesitancy in earnestly advising every projectionist local to work for his re-election to the office of international president.

The effort to elect a projectionist president would be laudable, but in my opinion it could not possibly succeed. Charles Shay has always been fair to the projectionist and I would rather see a stage employe of such known ability and fairness as Charles Shay succeed to the office, than to see a projectionist of unknown ability elected.

I am "FOR" the election of Charles Shay as international president of the I. A., and am in favor of working tooth and toenail for the election of a fair representative of projectionists in other offices.

Incidentally do NOT forget that Shay appointed a projectionist (Dolliver) as assistant president, which office is next in importance to that of president.

His Projection Room

Earl Boyer, projectionist, Liberty Theatre, Heavener, Oklahoma, says:

It is quite some time since I last wrote our department, which same department has been a great help to me in many ways.

I have two Power's 6-B projectors, motor driven of course, and a 50-50 transverter. Distance of projection is 86 feet. Use a six inch lens, which gives a clear, flickerless picture.

Must tell you about our new steel projection room. It is of 20 gauge Atlas galvanized steel, eight by twelve feet. There is a ten inch vent at the top, extending to the roof. There are two three by fifteen inch vents at the bottom, with a fire shutter for both. The two observation ports are four by twelve inches, and the lens ports three inches square. All ports have fire shutters, and all

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shutters are controlled by a master cord in which is a fuse link located near the magazine of each projector.

In case of fire the fuse link will melt, dropping all shutters. The fuse link is a piece of ordinary film. No film other than this and the film on rewinder, or being threaded into the projector, is exposed at any time. Smoking in the projection room is prohibited. There is a bucket of water and one of sand to be used in case of fire. Would like your advice as to any changes which should be made.

All well and good, Brother Boyer, but many ask my advice and then get very much peeved when I give it, because it is not the 100 per cent. approval they expected.

Well, anyhow I'll do with you the same as I do with every one else, and would do with my own son. If my comments are not quite what you expected, examine into what I say and decide for yourself, whether or not I am right.

In the first place, the Power's 6-B projectors and the transverter are good, always provided you are giving them the intelligent, careful care they should have, and must have if they are to deliver efficient results. For instance: how much tension have you at the gate? How much at the take-up? Are the intermittent sprocket teeth undercut when examined with a magnifying glass? Is your lamp well lubricated with graphite? Are your fire trap rollers working good and are they clean? Are all the sprocket idler rollers working well? Are there flat spots on any of them? Is each end of each of them exactly the same distance from the sprocket? Is each of them the correct distance from the sprocket, and has each the correct tension? Etc., et cetera, and so forth.

Mind you I am NOT saying, or even insinuating that all or any of these things are not just as they should be, but—are they?

As to the room, well for one thing its interior should be painted some dark color. Non-gloss black is best, but dark bronze green will do very well, or even a very dark grey. If you object to this, then at least paint the front wall, and paint around the observation ports BLACK—a non-gloss black, mind you.

And now as to that ten inch vent flue. Ventilation for the projectionist is important, but the safety of the audience is even more so. The ten inch flue may give you enough ventilation—yes, BUT do you for one moment believe such a flue would carry away the smoke and fumes of burning film fast enough to prevent any reaching the auditorium?

And mind you if ANY smoke reaches the auditorium you might almost as well set the whole place on fire. Some ingrowing, cheerful IDIOT sees it, instantly yells FIRE at the top of his voice and starts for the door at a gallop. Result: everyone piles up in a heap, and when the excitement dies down they carry out the DEAD.

It is NOT the fire that kills. In a modern theatre, equipped with a modern projection room, there is absolutely no danger to the audience from any possible film fire—not even though a dozen reels of film burned. It is the sight of smoke and the resultant PANIC that does the trick.

MORAL: Have a vent pipe large enough to carry away all smoke as fast as it is generated. A ten inch pipe WON'T do that, unless aided by a powerful fan, and a fan cannot be depended upon, because probably one of the first things a fire would do would be to burn its insulation and put it out of commission.

AND RIGHT THERE IS SOME WORK FOR THE AUTHORITIES, who waste a lot of energy over non essentials and pay no attention to some very vital maters. The vent fan vital parts should be protected from fire—at least so it will run for a few moments before the heat puts it out of commission. And it can be done, too, though it might require a fan run by gearing and a shaft.

You say you have a six inch lens, and that it gives you a clear, flickerless picture. What do you mean by a "six inch lens"? A six inch E.F. lens, don't you? For your information, the projection lens has but very little to do with flicker. Its only effect is that a wide diameter lens will compel the use of a wide master blade, which increases flicker tendency.

Your observation ports 4x12 inches! Were I projecting in that room those ports would be made a decent size or real soon I would NOT be there, qualified by the notation that if the four inches be up and down and the twelve sidewise, and the height happens to suit your own height, it would not be so bad, though even so it is a senseless thing to do.

Those ports should be twelve inches SQUARE. Cover them with glass, set at an angle to kill reflection, if you wish, but TWELVE INCHES SQUARE. That should be the absolute minimum. In case of fire a shutter will cover a 12-inch-square opening practically as quickly as it will a 4x12 port.

The master cord plan sounds good, though there should be a film link above the rewind table. The lens ports are good, and the room itself aside from the things I have named, is good.

There, think it over for yourself, and see if I am not right in my criticisms.

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Better Equipment

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158 New Picture Houses Costing Over $20,201,000 Reported in Past Month

THE thirty new picture theatres, the projected erection of which is reported below, are distributed as follows:

Four in California, one for Florida, five for Illinois and one each for Indiana, Idaho, Kentucky, Massachusetts, Michigan and Minnesota.

Missouri will have three, New Hampshire one, New York two, Ohio two and Oklahoma one.

Two will be in Pennsylvania, one in Texas and three in Wisconsin.

The most expensive house listed will be the $2,000,000 two-story picture theatre in East Cleveland, Ohio, which will be combined with a store and a market.

The most moderate expenditure is that for the combination picture theatre and office building in St. Louis, which will cost $40,000.

Less Than Full Amount Reported

The total of $5,985,000 does not nearly represent the true full amount which will be expended upon these new picture theatres, as but fifteen of the thirty of the reports received were accompanied by an estimate of the cost.

It will be recalled that in our issue of February 4, we reported appropriations amounting to $7,616,000 and published a list of seventy-five new picture theatres, whose erection was being planned or actually under way.

In the issue of February 11, we reported seventeen new picture theatres involving an expenditure of $1,590,000.

In our issue of February 18, we reported eleven new picture theatres building and the appropriation of $1,830,000 for their erection and equipment.

Last week, a list containing twenty-five new picture houses under way and the sum of $3,180,000 for their building and equipment, was reported.

This makes a grand total of 158 new picture theatres planned or commenced since the first of February, and a total of $20,201,000 to be spent upon them.

All of which indicates that 1922 is going pretty strong on picture theatre building.

Picture Theatres Projected

FRESNO, CALIF.—L. W. Wilson and J. A. Beham are interested in project to erect theatre, with seating capacity of 1,000.

LOS ANGELES, CALIF.—New theatre to be known as the Music Box will be erected on Hill street, between Seventh and Eighth, to cost about $250,000.

LOS ANGELES, CALIF.—Oliver Morosco will erect theatre near Seventh and Hope streets, to cost $1,000,000.

SAN BERNARDINO, CALIF.—City will erect municipal auditorium, to cost $200,000.

DAYTON, FLA.—H. T. Titus will expend about $100,000 for equipment and converting Malby Building into theatre.

CHICAGO, ILL.—James Roder, care Union Restauraunt, 68 West Randolph street, has plans by Milton Eichberg, 64 West Randolph street, to convert four-story office building into moving picture theatre, 25 by 125 feet at 10 and 12 South Clark street.

CHICAGO, ILL.—Rubin Levine, 133 West Washington street, has plans by Whitney & Williams, 122 South Michigan avenue, for theatre, to cost $65,000.

DEKALB, ILL.—Theatre will be erected on Lincoln Highway near First street. Dale Leifhert will be manager.

LINCOLN, ILL.—Steve Bennis has plans by Levine Company, 217 Chamber of Commerce Building, Chicago, for three-story brick and terra-cotta theatre, store and office building, 80 by 150 feet, to cost $150,000. Pipe organ will be installed. Theatre will have seating capacity of 1,200.

BENTON, ILL.—Benton Amusement Company plans to erect theatre, with seating capacity of 2,000.

MT. VERNON, IND.—Lee Baskett and Louis Hays, of Henderson, Ky., have purchased site here for theatre, to cost $50,000.

COUNCIL BLUFFS, LA. — Broadway Building Company has plans by J. C. Jenson, 305 West Broadway, for theater, to cost $130,000. Address R. B. Wallace, secretary.

PADUCAH, KY.—Arcade Theatre Company will erect theatre.

LEOMINSTER, MASS.—New Rialto Theatre will be erected at Main street and Merriam avenue, to cost $100,000.

GRAND RAPIDS, MICH.—Powers Theatre Building Association has elected George L. Irwin president. New theatre is planned.

ALEXANDRIA, MINN.—H. J. Longaker, proprietor Howard Theatre, has purchased site for new theatre.

CARTHAGE, MO.—W. S. Crane has plans by A. C. Michaelis, 325 Miners Bank Building, Joplin, for four-story brick theatre, 100 by 150 feet, to be erected on East Third street, to cost $50,000.

KIRKSVILLE, MO.—Prof. G. M. Wise, of Northeast State Teachers College, has taken up proposition with Kinwanis Club for proposed community theatre.

ST. LOUIS, MO.—Opportunity Realty Company will let contract for theatre and office building to be erected at McCausland and Clayton avenues, to cost $40,000. A. A. Ebert will be manager.

PORTSMOUTH, N. H.—F. W. Hartford has plans by J. Edward Richardson, 56 Grove street, Dover, for theatre and business block to be erected at Congress and Chestnut streets.

NEW YORK, N. Y.—S. & L. Building Company, 1312 Clinton avenue, has plans by Maron & Glaser, 2806 Third avenue, for one-story moving picture theatre and store building to be erected at southwest corner 180th street and Boston road, to cost $200,000. Lessee Charles A. Goldreyer, Jerome avenue and Fordham road.

WATERTOWN, N. Y.—Novi Operating Company will start work on new theatre about April 1.

CLEVELAND, O.—Star Theatre Company, Fifth street and Euclid avenue, will erect one-story and balcony brick and stone-trim Winter Garden Theatre at East 18th street and Euclid avenue, to cost $500,000.

EAST CLEVELAND, O.—H. F. Juergens, 1530 Clarence avenue, Lakewood, O., has contract to erect two-story and balcony moving picture theatre, store and market house, 400 by 216 feet, to be erected at Euclid and Superior avenues for Euclid Superior Market Company, to cost $2,000,000.

EUFAULA, OKLA.—M. G. Lee, Cuthbert, will erect new building to replace Vaudette Theatre destroyed by fire.

LEWISTOWN, PA.—Joseph Shverha has plans by John B. Harman, 48 McQueen street, Lancaster, for one-story brick moving picture theatre and store building, 60 by 150 feet, to cost $25,000.

Picture Theatres Scheduled to Open

Date	Name	Location	Capacity	Manager in Charge
Feb. 27	Lafayette Square	Buffalo, N. Y.	4,000	Fred M. Shafer, care Olympic Theatre, Buffalo, N. Y.
March 1	Unnamed	Bellingham, Wash.	400	W. W. Quimby, Bellingham, Wash.
March 1	Auditorium	The Dalles, Ore.	1,250	City Auditorium.
March 1	Rialto	Wenatchee, Wis.	700	Pacific Coast Theatres, in Wenatchee, Wis.
July 1	Unnamed	McMinnville, Ore.	800	J. O'Neil, McMinnville, Ore.
July 1	Unnamed	Tillamook, Ore.	800	Patridge & Morrison, Gem Theatre, Tillamook.
Sept. 1	Unnamed	Klamath Falls, Ore.	1,000	H. A. Poole, Klamath Falls, Ore.

PHILADELPHIA, PA.—Permit has been issued for erection of new theatre at southwest corner 16th and Market streets for William Fox Entertainment Corporation, to cost $1,100,000.

BRADY, TEXAS.—J. Levy will erect an up-to-date moving picture house.

KILBOURN, WIS.—Mission Theatre Company has plans by Clas, Shepherd & Clas, 445 Milwaukee street, Milwaukee, for one-story stucco on hollow-tile moving picture theatre and store building, 40 by 100 feet.

TWO RIVERS, WIS.—L. M. Hansen Company, 113 Walnut street, Green Bay, has contract to erect theatre, 65 by 120 feet, on Washington street for Rivoli Theatre Company.

WISCONSIN RAPIDS, WIS.—Local business men are organizing company to rebuild Daly Theatre. Address Lester P. Daniels, chairman building committee.

Many Non-Theatrical Installations of Simplex Projectors Are Reported

DURING the past few months, the Precision Machine Company, Inc., manufacturers of the Simplex projector, has made great progress in the non-theatrical field, having installed many projectors in private homes, community clubs, schools and churches.

These installations mean much to the industry in general for they are bound to increase the demand for film and equipment which is necessary in the presentation of motion pictures, such as carbons, incandescent lamps, film cement, etc., wherever a projector is installed.

In California, the Los Angeles branch of the Argus Enterprises, Inc., have installed Simplex projectors in the homes of W. R. Hearst, San Luis Obispo, Cal.; Mme. Nazimova, Hollywood, Cal., and also in the home of William de Mille. The Arlington School, Arlington, Cal., was also Simplex equipped by Argus.

E. C. Anthony, Pacific Coast representative for the Packard Motor Car Company, had Simplex projectors installed in his home at Burlingame, Cal., by the Western Theatre Supply Company, of San Francisco, as did Dr. Harry L. Tevis, Alma, Cal. The McKinley Park School, Reno, and the St. Jarlath Church, Fruitvale, Cal., were also recently supplied with Simplex projectors by the above company.

W. T. E. Reports Installations

The report of the Western Theatre Equipment Company, Seattle, Wash., also shows good results, having recently installed Simplex projectors in the Methodist Church and Elks' Club at Seattle. The High School, Olympic, Wash., and the Normal School, Cheney, Wash., have also just been Simplex equipped.

Through the Middle West the following installations of Simplex projectors have been made: Consolidated School, Medford, Minn., by the Teco Product Manufacturing Company, Minneapolis; M. E. Church, Denison, Iowa, by the Des Moines office of the Argus Enterprises, Inc.; Madison Vocational School, Madison, Wis., by the Milwaukee office of the Exhibitors Supply Company; Junior High School, Oklahoma City, by the Yale Theatre Supply Company; Southeast Missouri State Teachers College, Cape Girardeau, Mo., by the Erker Bros.; Optical Company, St. Louis; St. Adalbert's Auditorium, Grand Rapids, Mich., by the Michigan Motion Picture Supply Company, Detroit, Mich.; Elks' Club, Homestead, Pa., by the Hollis-Smith-Morton Company, Inc., Pittsburgh; Public School, New Carlisle, O., and Westwood School, Westwood, O., by the Dwyer Bros. & Company, Cincinnati.

Progress in South and East

Reports from the East and South also indicate the progress the Simplex is making with non-theatrical institutions, the following being some of the installations recently made: Consolidated School, Rolling Fork, Miss., by the Lucas Theatre Supply Company, Atlanta; Rev. J. P. Carney, Leonardstown, Md.; Rev. Father Smith, Ridge, Md.; National Geographical Society, Washington, D. C., by the Webster Electric Company, Washington, D. C.; Lewis M. Swaab & Son, Philadelphia; also shows good results in this field, having installed Simplex projectors in the St. John's Church, Freeland, Pa.; Troy Avenue School, Ventnor City, N. J., and the Alliance Social Club, Middleport, Pa.

Simplex projectors have also been installed in the Lafayette Hotel, Buffalo, N. Y., by the Becker Theatre Supply Company, of the same city. The American Woolen Mills, Recreation Dept., Fulton, N. Y., and the Board of Education, Rochester, were Simplex equipped by the Auburn Theatrical Supply Company, Auburn, N. Y., while the Union High School, Chatham, N. Y., was taken care of by the Howells Cine Equipment Company, New York. The sale of a Simplex projector was also made to Dr. O. C. Rose, Albion, Maine, by Hicks & Pryce, Montpelier, Vt.

Porter Is Busy

B. F. Porter, New York City, N. Y., distributor of the Simplex projector for New York City and surrounding territory, has recently installed Simplex projectors in the following: High School, Bayonne, N. J.; Ethical Culture School, New York City; Theodore Roosevelt School, Elizabeth, N. J.; Public School No. 7, Paterson, N. J.; Hollis Field Club, Hollis, L. I., and will also install Simplex projectors on the private car of James B. Duke, the tobacco manufacturer.

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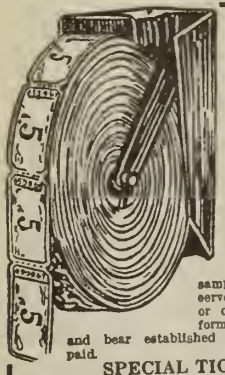

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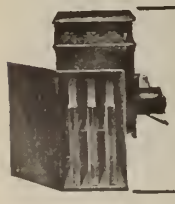

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OTT'S COMBINATION FILM SCRAPER AND MOISTENER

It is a two-in-one combination which puts the safety razor and the dirty cotton wad in the discard pile and accomplishes, with rapidity and precision, the work, which they attempted.

The device is 5½ inches long and ¼ inch in diameter.

It has a non-slipping knurled finishing and will not cramp the hand or slip. At one end is a renewable felt pad and this pad is kept moist by filling the hollow handle with water in the same way as a fountain pen is filled with ink.

At the end opposite from the pad is a tempered steel scraper that really scrapes and keeps on scraping satisfactorily long after a razor blade would be worthless.

If some bright genius should attempt to use this scraper for a screw driver, it is a very easy matter to insert a new scraper blade, which, as well as felt pads, may be obtained for renewals whenever desired.

The device constitutes one of a new and extremely practical line just brought out by the Ott Sales Company, 522 Fifth Avenue, New York City.

The Montreal Plaza Opened February 18

The Plaza Theatre, a fine new moving picture house, was formally opened at Montreal, Quebec, February 18, by the Independent and United Amusements, Limited, which has five other attractive film houses in Montreal. The plaza is located at St. Hubert and Beaubien streets, in the north part of the city, and was built at a cost of $200,000. It has a seating capacity of 1,200, with an orchestra floor and balcony, mezzanine boxes being placed on the edge of the gallery. The operating company also controls the Strand, Regent, Papineau, Belmont and Moulin Rouge theatres, of which the Papineau and Belmont are beautiful new houses.

Lefebvre Is Manager

The manager of the Plaza is Eugene Lefebvre who, until recently, was with the Montreal branch of the Specialty Film Import, Limited, Pathe distributors. Mr. Lefebvre was manager of the Crystal Palace, one of the first moving picture theatres in Montreal, when this theatre was operated by L. E. Ouimet, now president of the Specialty Film Import, Limited.

The Plaza opened with "At the Stage Door" and "The Chauffeur," the latter featuring Clyde Cook. Evening prices at the Plaza range from 10c to 25c, and the matinee prices are only 10c and 15c.

Saxe Brothers Will Install Barton Organ

The new $400,000 theatre of Saxe Brothers which will soon open at Kenosha, Wis., will be equipped with the latest model Barton organ. This instrument is fitted with a new organ invention, the divided manual.

The installation will be on each side of the stage in especially prepared organ lofts. This will, it is said, be the largest theatre organ in the State of Wisconsin. A complete orchestral division in the organ has been provided, giving the instrumentation of a large symphony orchestra.

Lexington Lafayette Will Cost $250,000

Joseph & Joseph, architects, who have the contract for the Lafayette Amusement Company's moving picture theatre, at Lexington, Ky., report that work has started on the building, which will cost between $250,000 and $300,000.

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OPERATOR, 15 years' experience, wants position where high class projection is appreciated. Can come at once. Reason for ad just closed with largest production on road. Barney Ludesher, Cornell Hotel, 114 West 47th Street, New York City.

HOUSE ELECTRICIAN and motion picture projectionist, 14 years' practical experience (non-union). W. Burstein, 1351 5th Avenue, New York City.

VIOLINIST, orchestra leader, fine library, pictures cued correctly. Reasonable salary. Ticket, yes. J. Harry Hurley, Longmont, Colorado.

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FOR SALE—"The Grey Seal" (32); "Scarlet Runner" (24); "Secret Kingdom" (32); "The Vampires" (27); "Open Your Eyes" (7); "Discarded Woman" (6); "For Freedom of Ireland" (5); also largest selection other serials, special productions, comedies, educationals, travelogues. Guaranty Pictures Co., 126 West 46th Street, New York City.

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Building Activities of Western New York

Buffalo may have another new theatre. Arthur K. Weiss, Buffalo representative of a syndicate seeking a site, was in that city recently and said that N. L. Nathanson and Thomas W. Lamb, leading members of the syndicate, will be in Buffalo soon, to inspect sites on which they have options. Mr. Nathanson controls more than eighty theatres in Canada and holds the Pantages franchise for the East, including Buffalo. Plans of the syndicate call for a theatre with a seating capacity of 4,000.

Almost on the heels of the announcement that A. J. Sharick, former Buffalo Select exploitationist and salesman, had accepted the secretaryship of the Gowanda, N. Y., Chamber of Commerce, comes the news that the western New York town is planning a $1,000,000 building program for 1922 including a new theatre. Judge John W. Schatt, owner of the present opera house, has architects working on plans and specifications for a new house to be built on the site of his present theatre. The cost will be $100,000. It is also reported that outside interests are seeking the Sipple garage with a view to converting it into a picture theatre.

The Armory Theatre in Binghamton, it is reported, will be closed and turned into a warehouse.

Richard Glasser, a newcomer in the film business, has taken over the Variety Theatre, in Buffalo, an east side neighborhood house.

Bellingham, Washington, Will Have a New House

W. W. Quimby, son of W. S. Quimby, is erecting a new theatre in Bellingham, Washington, which he has not yet named. It will seat 400, and will cost $13,500. Upholstered opera chairs, two Simplex projectors and a screen are being installed by the Western Theatre Equipment Company. The house will open March 1.

Seven Motion Picture Companies Incorporate

Motion picture companies incorporating in New York State during the past week numbered seven and represented an aggregate capitalization of $200,000. The company having the largest capitalization was the Patchogue Theatrical Corporation, located in Patchogue, and capitalized at $125,000. D. W. Fairservis, Leonard Cohn, and H. J. Schoenfeld, all residents of Patchogue, were named as directors.

The other companies incorporating during the past few days were: Chester E. Sawyer, Inc., $10,000, C. E. Sawyer, A. L. Pratchette, S. M. Kohn, New York; Coration Corporation, $10,000, James L. Watson, Thomas E. Halle, F. H. Butehorn, New York; O. & I. Amusement Corporation, $20,000, Oscar and Nathan Schwartz, Hyman Tell, Brooklyn; Murray Phillips, Inc., $5,000, Murray Phillips, Myron Rosenthal, Charles M. Rosenthal, New York; New Chester Theatre Corporation, $20,000, Frank Koren, A. S. Goldberg, Maurice Plager, New York; George H. Wiley, Incorporated, $10,000, George H. Wiley, Pearl M. Clark, Jacob Tannenbaum, New York.

New Pickford-Fairbanks Studios Nearly Ready

The progress of building at the new Pickford-Fairbanks studios in Hollywood indicates that Miss Pickford will soon be producing pictures on the same lot with her husband.

A force of sixty men, including carpenters, plumbers, electricians, etc., is now working overtime to put up the new administration building for Fairbanks. This work is being directed by Robert Fairbanks and James Johnston, the new manager of the Pickford-Fairbanks studios. It is claimed that a construction record has been established through the erection of the exterior of the building, containing sixteen offices, in fourteen days.

In addition to the new office building, work will be pushed on a bungalow dressing-room for Miss Pickford as soon as plans for the structure are completed.

New Organ for Buffalo Rialto

Hock Brothers have installed a new Wurlitzer orchestral organ in their Rialto Theatre, a neighborhood house at West Ferry and Grant streets in Buffalo.

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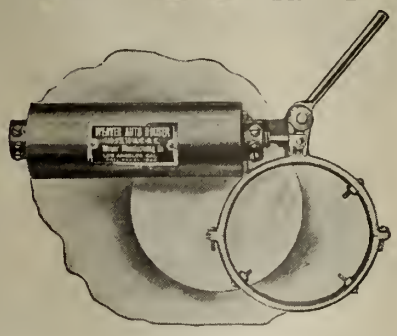

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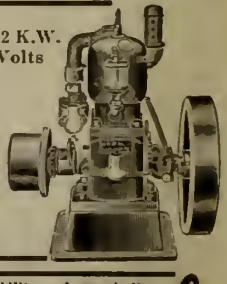

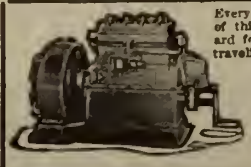

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Largest PAID Circulation in the Field—11,198

MOVING PICTURE World

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CALIFORNIA STATE

Goldwyn presents

come on over!

by Rupert Hughes

with Colleen Moore

directed by Alfred E. Greene

A Goldwyn Picture

Book it St. Patrick's Day Week

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

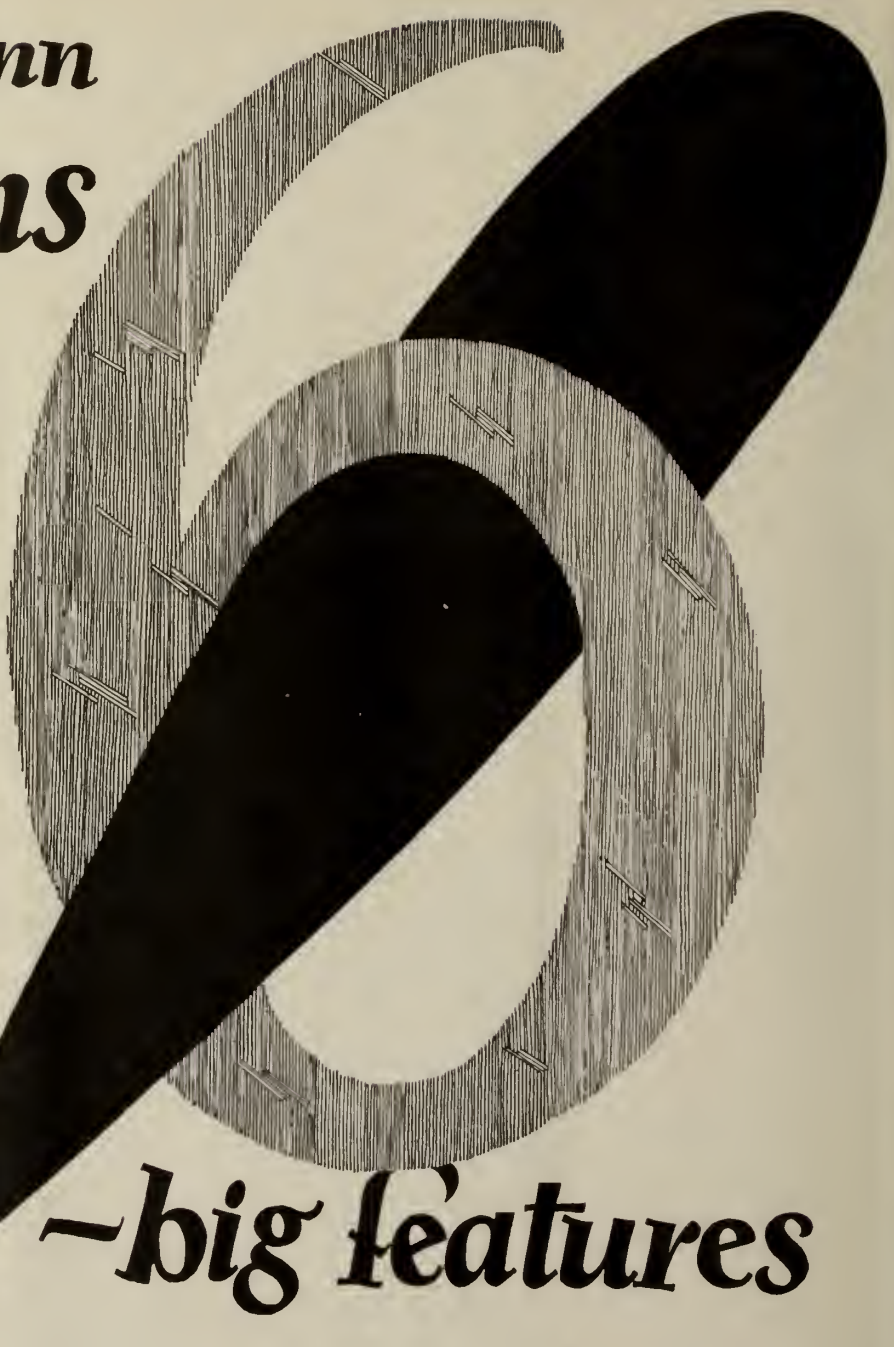
Vol. 55 No. 2 MARCH 11, 1922 Price 25 Cents

"big boy" Guinn Williams

Will Star in, and

W. HUGHES CURRAN

Will Direct a Series of



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DI LORENZO INC.
135 WEST 44TH STREET
NEW YORK CITY

"BLAZE AWAY"

The First of The Big Six is Completed and Ready for Release.

Distribution Through Independent Exchanges. Territories for the Series Now Open for Negotiations

SELZNICK PICTURES
REG U.S. PAT. OFF.

S-h-h--!
NOT SO LOUD!!!

We've told you before that the current series of Constance Talmadge Revivals comprised the six greatest pictures ever made by this talented comedy star. Public opinion everywhere supports this claim. And now another straight tip:--"Mrs. Leffingwell's Boots" is by far the greatest of the six. Get us? You bet you do, and you'll do well to clinch the booking for an early date

LEWIS J. SELZNICK
presents

CONST
TALMA

IN

"MRS. LEFFINGWELL'S BOOTS"

From the Play by Augustus Thomas -- Directed by Walter Edwards

Franchise Features

The Clark-Cornelius Franchise is meeting with unprecedented success

Emile Chautard's "LIVING LIES"

Adapted from Arthur Somers Roche's Saturday Evening Post Story and Produced by Mayflower Photoplay Corporation, producers of "The Miracle Man."

Back of this picture is all of the great advertising value of the Saturday Evening Post, the genius of Emile Chautard and a picture that has the elements of a great success.

George Cheseboro

in a series of eight

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Eight big wholesome stories wonderfully produced by Milburn Morante and seething with the action and atmosphere of the forests of the great northwest. They represent a quality of amusement that has a wide appeal.

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The success of this series throughout the country has known no equal for short subject material. Mr. Maloney is considered the peer of horsemen and delineators of western roles.

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"I am the Law!"

—is great *value* to the Independent Exchange in any territory, a picture better than your competition can buy, it will raise the prestige and position of any exchange in the territory accordingly—because—

—aside from the wonderful performance, the cast means something to exhibitors, press, and public—

—directed by **EDWIN CAREWE,** who made "Isobel," and has always been "sure-fire" and made successes—

—it is a "snow"picture, and they have all made money for exhibitors—

—with a cast like **ALICE LAKE, ROSEMARY THEBY, KENNETH HARLAN, GASTON GLASS, WALLACE BEERY, NOAH BEERY,** and others well known, the *Value* must be there—

—at our price and our terms the exchange is sure to make money—

Wire us a proposition for your territory.

The Big 6 are coming

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The Quality of Entertainment
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"THE NIGHT RIDERS"
"HER STORY"
"DAVID AND JONATHAN"

is

WHY

Second National Pictures Corp.

140 West 42nd Street **New York**

Manager has regarding a new

POLICY

for the Nine Pictures:

THUNDERCLAP
with Mary Carr

A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT

FOOTFALLS

A VIRGIN PARADISE

Fox Film Corporation

Playgoers Pictures Presents "Women Who Wait"

with an all Star Cast
including Marguerite Clayton, Creighton Hale
and George MacQuarrie
Directed by Phillip Van Loan

THERE is strong, surging drama in this story of the sea. There is a conflict of emotions as tempestuous as the storm-lashed waves and a woman's love as undying as the steady gleam from the lighthouse. There is atmosphere as delightful as the quaint sea-coast locations. There is suspense, laughter, heart-throbs and happiness.

There is every reason why you should book this one for it is a vigorous, interesting and entertaining feature. It is proving that it fulfills all the requirements of your box office. It is

The Story of a Woman Who Waited for Love.

Distributed by **PLAYGOERS PICTURES**
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Foreign Representative *for* Playgoers Pictures
SIDNEY GARRETT

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THE FOREST KING

CO-STARRING

LILLIAN HALL AND REED CHAPMAN

A red blooded story of the "out-of-doors" laid in the Valley of Giant Redwoods. Full of human interest and throbbing heart beats.

A PICTURE THAT CAN BE CALLED GREAT

Action! Suspense! Hair-Raising!!

THE GIRL FROM ROCKY POINT

STARRING

ORA CAREW

Supported by

WALT WHITMAN, GLORIA JOY and others.

A beautiful drama that takes place by the barren seacoast, where the waves kiss the shore with ecstatic rapture.

HERE IS A PICTURE THAT WILL BRING THEM IN

It has thrills!! A sob!! and a smile of a beautiful girl.

EXECUTIVE OFFICE AND STUDIO CULVER CITY, CAL.

PACIFIC FILM COMPANY

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JULIUS SINGER
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Success,

comes with

"Determination"

The sensation of 1922

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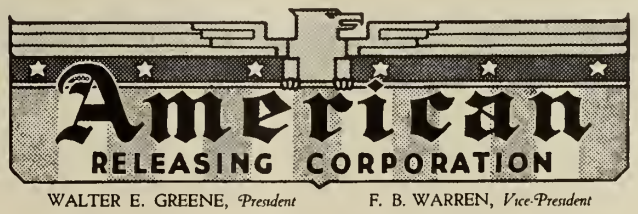
Walter E. Greene
and F. B. Warren
have the honor to announce

to the Exhibitors of North America and the Distributors in all countries of the world the release by



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of a tremendous production to be exploited by American Releasing Corporation with the vast and unrivalled prominence and publicity which we have contracted for in the seventeen

Hearst Newspapers

blanketing the country from Coast to Coast. We announce for national release on April 2 and for earlier pre-release the world-known story

SISTERS

From the popular novel by

KATHLEEN NORRIS

with an all-star cast including

SEENA OWEN GLADYS LESLIE MATT MOORE

Directed by Albert Capellani

An International Film Service Co. Production

In serial form the story of "Sisters" will be published by us in New York, Boston, Chicago, Washington, Atlanta, Milwaukee, Los Angeles, San Francisco, Detroit and Seattle Hearst newspapers with an aggregate daily circulation of more than 3,000,000 copies and a daily reading clientele of 20,000,000 Americans—the largest audience reached by any publications on earth.

Simultaneous first runs will be held at every point on the map of America and 150 prints are available to meet these engagements.

Wire for fuller details to our nearest exchange or to

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Read this wonderful list of

Mr. Brady will screen any of these subjects at the fully equipped arrangements and efficient distribution.

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THE MAN WHO CAME
A Success the World Over

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TWO MANY COOKS
Success New York-London

FOXY GRANDPA
Most Successful Series of Cartoons Ever Made

THE FLAMING SOUL
Acted on Stage by House Peters and Clara Joel

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FOREVER AFTER
Played Over 400 Times in New York City

THE THINGS THAT COUNT
Another "Over the Hill"

THY NAME IS WOMAN
A Mary Nash Hit

THE NEST
Now Running 48th Street Theatre, New York City

SYLVIA RUNS AWAY
100 Nights at Playhouse

READ THIS LIST—FULL PARTICULARS

The Great Northwest
The Woman of It
An Old New Yorker
A Court Scandal
The Apprentice
A Flash of Lightning
The Acid Test
The Bottom of the Sea
The Haunted House
The Charm of Isabel
The Elder Son
The Naked Truth
Pavements of Paris
The Red Pocketbook
The Wall Street Bandit
In God's Country
In a Big City
The Manicure Girl
The Decent Thing to Do
Bill's Woman
An Hour of Life
A Daughter of the Tenements
A Bunch of Violets
All for a Girl
Sport McAllister
Orange Blossoms
The Calthorpe Case
Frenzied Finance
The Things We Create
The Women He Stole
The Flying Star
She (Wm. A. Brady's dramatization)
The Redskin
What Will John Say?
A Suit of Sable
An International Complication
Won by a Neck
Aunt Hannah
Brother Jim's Baby

OWNED BY WILLIAM A. BRADY AND THE WORLD FILM CO.

The Dollar Mark
Mother
Gentlemen from Mississippi
Man of the Hour
As Ye Sow
The Pit

SOLE AND EXCLUSIVE AGENT—

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NO OTHER AGENT HAS ANY

PLAYS FOR PICTURES

stage successes controlled by him

Paragon Studio in Fort Lee if guaranteed substantial financial

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DRIFTING
Now Running at Playhouse, New York

OWEN DAVIS'
OPPORTUNITY
Ran a Year in New York

ANNA ASCENDS
Make a Great Picture for Female Star
Played by Alice Brady

THE TEASER
Comedy Success, Playhouse

JUST LIKE JOHN
Broadhurst Comedy with Thrilling Situation

THE LAW BREAKER
Now Running at Booth Theatre

OWEN DAVIS'
AT 9:45
A Series of Thrills

DON'T WEAKEN
A Great Play for Pictures by Geo. Broadhurst

PERSONALITY
Full of Laughs and Thrills

THE RUINED LADY
Frances Nordstrom's Dramatic Comedy
Played by Grace George

TOMORROW'S CHILD
By Fannie Hurst, Author of Humoresque

GLADLY GIVEN ON APPLICATION

Burr Oaks
Old Glory
Mrs. Smith—Detective
The Recall
Thou Shalt Not
The Girl and the Drummer
The Intruder
Jim's Marriage
The Swindlers
Back of the Yards
Just to Get Married
Beauty Is Skin Deep
Making Good
Countess Chiffon
A Lady of Long Ago
An Irish Arab
Evil Tongues
Snowflakes
Around New York in 80 Minutes
Humanity
The Runaways
The Lady from Oklahoma
The New South
A Thousand Years Ago
Cheer Boys, Cheer—Drury Lane Drama
The Rented Earl
Girls Will Be Girls
An American Beauty
Gentlemen Jack
Naval Cadet
A Man From the West
The Wrong Mr. Wright
The Last Chapter
Cape Cod Folks
The Easterner
A Stranger in a Strange Land
The Pleasant Sins
Passion's Slave

PRODUCED BY THEM BEFORE THE WAR—GREAT FOR REVIVAL NOW!

The Boss
After Dark
Colton King
Ivory Snuff Box
A Woman's Way
Husband and Wife

FAIR PLAY AGENCY, M. Healy, Mgr.

48th ST., NEW YORK CITY

AUTHORITY TO NEGOTIATE

EXHIBITORS PROSPERITY WEEK

APRIL 16-23

THE only practical method of guaranteeing prosperity to an exhibitor is to book a picture of KNOWN BOX OFFICE VALUE.

There are many such pictures—perhaps you have played some of them before, but there are many to choose from.

Book "known" pictures in your house during the week of April 16-23 and be sure to prosper for that one week at least.

All pictures are not box office magnets, but there are some which are and it is the object of this publication to have you book one or seven of the pictures listed as "Prosperity" makers for the week of April 16-23.

The Department of "Selling the Picture to the Public" will carry only the exploitation on pictures of known box office value for that issue. Every stunt or advertising angle suggested has been tried out in large and small cities and has proved financially successful.

Therefore, if you will book the pictures advertised in the prosperity section in the issue out March 24th and take advantage of the exploitation possibilities (which have all been tried out successfully) you can be as sure of prosperity as it is humanly possible.

Study carefully the advertising and exploitation in the April 1st issue, out March 24th

and then

book those pictures for a real

PROSPERITY WEEK

MOVING PICTURE
World
The oldest and newest trade paper in the field
516 5th AVENUE, NEW YORK CITY

Newest Reviews and Comments

Presenting
RICHARD TALMADGE

In a series of six of the most remarkable, thrilling comedy dramas ever produced.

Released Through

All Star Feature Distributors, San Francisco, Cal.
All Star Feature Distributors, Los Angeles, Cal.
Big Feature Rights Corporation, Louisville, Ky.
Capital Film Exchange, New York City, N. Y.
Enterprise Distributing Corporation, Atlanta, Ga.
Enterprise Distributing Corporation, Dallas, Texas.
Enterprise Distributing Corporation, Kansas City, Mo.
Enterprise Distributing Corporation, Omaha, Neb.
Enterprise Distributing Corporation, New Orleans, La.
Enterprise Distributing Corporation, St. Louis, Mo.
First National Exhibitors Circuit, Oklahoma City.
Pioneer Film Corporation of N. E., Boston, Mass.
Super Film Attractions, Washington, D. C.
20th Century Film Co., Inc. Philadelphia, Pa.

Produced by
PHIL GOLDSTONE
6060 Sunset Blvd., Los Angeles, Cal.

"The Unknown"

Phil Goldstone Introduces New Star in a Hair-Raising Melodrama

Reviewed by Roger Ferri.

"The Unknown" furnishes a most appropriate title to introduce a promising star, Richard Talmadge, who comes into our midst virtually unknown, save to a few who have identified him as a once-upon-a-time-member of Douglas Fairbanks' Company. And right here it is timely to say that "Dick" is a second edition of Doug He leaps over high tables, fences and what not in a manner that bids fair to win him popularity, for he is at all times entertaining, daring and smiling. Those who have enjoyed Doug will marvel at Dick Talmadge, for there are a few tricks this newcomer pulls that even that smiling star would probably evade.

Richard Talmadge has bounded into stardom in much the same way that he bounces his way about in this picture—and straight to the hearts of those who look on. He is "pep" personified and has a personality that grips the spectator from the start. There is adventure aplenty and romance sufficient to maintain the attention of those who delight in following the courtesy of a grossly misunderstood young man. Mr Talmadge in the dual role presents as fine a piece of eccentric acting as the writer has viewed on the screen in a long time. The story is fascinatingly exciting throughout and at times Dick's stunts are so daring that one is actually thrown out of his seat.

The cutting is not as good as it might have been, but this shortcoming is more than made up for by the entertaining quality of the picture. The supporting company does exceptionally well and the direction is acceptable.

The Cast

Dick Talmadge } The Unknown. } .....By Himself
Sylvia Sweet.....Andre Tournier
Parker Talmadge.....Mark Fenton
J. Macolm Sweet.....J. W Early

Directed by Grover Jones.
Length, 5 Reels.

The Story

Living in these days of hard times was Dick Talmadge, son of Parker Talmadge controlling power of the flour market with an inherent desire to sleep and a marked aversion to all kinds of excitement. Dick leads a dual existence. As Dick Talmadge he is a chip of the old block, but as the unknown he is champion of the people and leads a determined fight against high prices J. Malcolm Sweet, sugar baron, and Dad Talmadge agree that Dick and Sylvia Sweet shall marry. But Sylvia, knowing only one side of Dick's nature reproaches him and urges him to do something worth while Dick's activities as the Unknown gains newspaper recognition Sylvia becomes acquainted with this masked marvel, not knowing he is Dick. A raid on the profiteers' stored goods caused a panic among the high financiers. Detectives are engaged to run down the Unknown, but he eludes them at every turn. A grand reception is held and the Unknown invited, a plot having been conceived to "accidently" shoot him. A fight starts and Dick is unmasked. The mystery solved all ends happily and Sylvia changes her opinion of the young man

Program and Exploitation Catchlines:

He Was the Son of a Profiteer, Yet He Sided With the People.
What Would You Do If You Discovered That the Man Whom You Had Hated Was Really the Man of Your Dreams?
Dick Talmadge—the Most Sensational Star—Modernizes Dr Jekyl and Mr. Hyde.

Exploitation Angles: Play strong on Talmadge to put him over, taking the angle of the review, then make your appeal to the sporting blood that is inherent in most persons with your allusions to the ring champion

HARRISON'S REPORT SAYS:

"'The Unknown' is the most suspensive picture shown for a long time, the interest being never permitted to lag.

"Mr. Talmadge is heralded as Fairbanks' pupil, and surely no one, after witnessing this picture, will dispute this allegation."

VARIETY SAYS:

"A new star in an appropriate type of picture. 'The Unknown'—the thrills in this picture alone are well worth the price of admission—The story is gripping and interesting throughout—While only a protege of Fairbanks, he can certainly teach that star a few things."

OPEN MARKET

for

Charles Ray's

LATEST PODUCTIONS MADE
FOR FIRST NATIONAL

"The Barnstormer"
By Richard Andres

"Gas, Oil and Water"
By Richard Andres

"The Deuce of Spades"
Adapted by Richard Andres from
"The Weight of the Last Straw," by Charles E. Van Loan

"Smudge"
Rob. Wagner

"Alias Julius Caesar"

Presented by Arthur S. Kane and Directed by Charles Ray;
Produced by Charles Ray Productions, Inc.

Distributed by First National Exhibitors Circuit, Inc.

Franchise holders should remember, however, that the Charles Ray pictures released prior to "The Barnstormer" are regular franchise pictures and include "45 Minutes from Broadway," "Peaceful Valley," "19 and Phyllis," "The Old Swimmin' Hole," "Scrap Iron," "Two Minutes to Go," "A Midnight Bell" and "R. S. V. P."

FIRST NATIONAL PICTURES

FIRST NATIONAL ATTRACTIONS

Blocks Sidewalk

That's how big it is!

Read what George A. Rea, of the Forum Theatre, Hillsboro, Ohio, says:

> "A great box office picture. It broke all attendance records, the crowds jamming the lobby, blocking the sidewalk and holding up traffic. Many turned away. One of the season's biggest pictures, pleasing 100 per cent."
>
> (Signed) GEORGE A. REA

From the original story by Bernard McConville, inspired by the theme of the play by Edward E. Rose; directed by Jerome Storm; photographed by Edward Linden; technical director, Gabe Pollock.

Speaking of Selig-Rork's presentation of

THE ROS

and Jams Traffic!

This picture has won an unprecedented tribute in the history of motion pictures—an endorsement from the faculty of St. Louis University. After viewing this picture the faculty says:

"We feel free to recommend this film to all as very interesting entertainment, and one that combines true sentiment with high values."

And then comes Eugene H. Roth, managing director of the Imperial Theatre, San Francisco, Calif., with this:

> "Opened to packed houses. Scores big hit. Ideal feature entertainment for all classes of theatres."
>
> (Signed) EUGENE H. ROTH

FIRST NATIONAL PICTURES

A First National Attraction

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Nothing Can Stop It!

With

Mack Sennett's

MOL

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MOLLY O OPENED STATE THEATRE VERY BIG CONTINUED GOOD

ALL WEEK HOLDING OVER FOR SECOND WEEK

ASSOCIATED FIRST NATL PICTURES

1126A

Starring

Mabel Normand

Directed by F. Richard Jones

Distributed by Associated First National Pictures, Inc.

Keep Your Dates Open for Second Run!

Triumph Follows Triumph!

A Box Office Sensation in
Small as Well as Large Cities.

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and then read this

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This is a fast Day Telegram unless otherwise indicated by signal after the number of words:—"N.L." (Night Lettergram) or "Nite" (Night Telegram) 160d—30697

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FORT WORTH TEXAS FEB 9 1922

ASSOCIATED FIRST NATIONAL PICTURES OF TEX INC
DALLAS TEX 1914 MAIN ST

HAVE COMPLETED THE MOST SUCCESSFUL RUN OF ANY PICTURE
IN MY EXPERIENCE WHICH COVERS A PERIOD OF MORE THAN TEN
YEARS IN MOLLY O MACK SENNETTS WONDERFUL PRODUCTION IT
IS ONE OF THE FEW PICTURES THAT PLEASE FROM THE STREET
URCHIN TO THE BANK. PRESIDENT FROM THE TINY GIRL TO THE
GRAYHAIRED GRANDMOTHER EVERY DAY I PLAYED THE PICTURE
I MADE MONEY A PICTURE TO PLAY TO DRIVE AWAY THE BLUE
DAY

RIALTO THEATRE J S PHILLIPS
101BA GENERAL MGR

Out-Mickies "Mickey"

Released on the Open Market Available to all Exhibitors

You'll Need It! Everyone's Doing It!

A New and Higher Standard for 1922!

Better Stories!

Bigger Productions!

Greater Exploitation Possibilities!

That's the promise to exhibitors of B. P. Schulberg, president of "Preferred Pictures, Inc.," for the new series of pictures being made for release through First National and presenting The American Beauty

KATHERINE MacDONALD

THE BEAUTIFUL LIAR
THE WOMAN'S SIDE
THE INFIDEL
DOMESTIC RELATIONS

The first of the Series has already fulfilled this promise.

Her Latest Release is now making good.

The Third Picture is a Rare Audience Picture.

The Fourth is a Sure Box Office Winner.

We have seen the First Four and we can back up This Promise

FIRST NATIONAL PICTURES

Play up Katherine MacDonald in This New Series! It will pay you in Box Office Returns!

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE World

MARCH 11
1 9 2 2

Fifteen Years!

FIFTEEN years of service to the encouragement, the upbuilding, the advancement of the greatest invention that man has given to the world, this is the record which with this issue we celebrate with satisfaction, with enthusiasm and yet with due humility.

The service represents the work of many willing hands and of many thoughtful minds all with a single object in view—all with a sole purpose. In setting down this record the writer is mindful of his own inconspicuous share in what has been a mighty work and feels like the historian of the deeds of a noble regiment writing its history as a new record of achievement is just beginning.

Moving Picture World was founded in 1907 by James P. Chalmers, a pioneer who was born to the pen. The principles of fair play, of fighting for the weak against the strong, and of rugged honesty first and last with his reading public, set standards in trade publication from which we never have departed. His refusal to permit advertising to interfere with or influence his editorial honesty cost this publication countless thousands in money and brought it at one time to the verge of business oblivion, but in the place of treasure came the priceless prestige of editorial honor that placed Moving Picture World in a position that it could not buy with all the money in the land.

When the independent producers found themselves facing bankruptcy, it was this publication that fought their fight and gave them that full and unqualified support that brought them victory. Many of the big men in the industry today will recall the details of this memorable success. Exhibitors will recall it for it meant their business salvation.

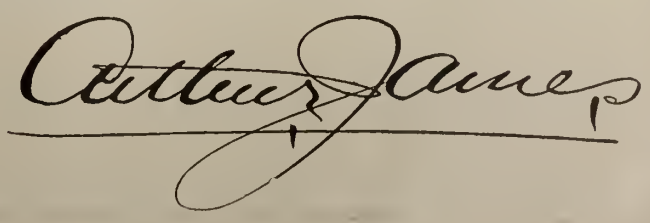
One of the reasons why this institution has flourished is its unfailing and unfaltering support of all that made for the progress and well being of the exhibitors of moving pictures. We have differed with leaders when we believed their courses were wrong, but with the same vigor that we differed we also supported, and no forward movement that we believed honest has ever been without our full and hearty co-operation.

In celebrating this, our fifteenth birthday anniversary, we desire to express heartily to all the industry our deep appreciation of their loyalty and their steadfastness in support that have made our service constructive.

Our readers are the friends that we have tried to serve and who have responded cordially to our efforts for the betterment of our business.

We desire on this occasion to rededicate ourselves to the work in hand and to reiterate our determination to continue our labors on the basis of fair play, of strict honesty and of a complete fearlessness in bestowing either blame or praise. This policy, definitely and determinedly followed, has earned for us the respect and confidence of the industry and placed us first in character, in influence and in circulation.

We feel as ancient as any fifteen-year-old and not a day older, and so in our youth we express to you today our cordial good wishes and heartfelt appreciation.



THE FOUNDING OF MOVING PICTURE WORLD

Principles laid down by J. P. Chalmers, Jr., on which has been builded the institution

HERE are the instructions given in plain language by the founder of Moving Picture World to James P. McQuade in a letter of instructions to him as an associate editor of the World. They tell their own story and represent better than any eulogium the type of man he was and the type of publication he was then building:

"In your writings you are expected to treat the independent factions with such fairness and courtesy as they are entitled to in your own opinion, without fear or favor.

"Trade write-ups are to be confined to hard facts. In all interviews be careful to 'tie the bull outside.'

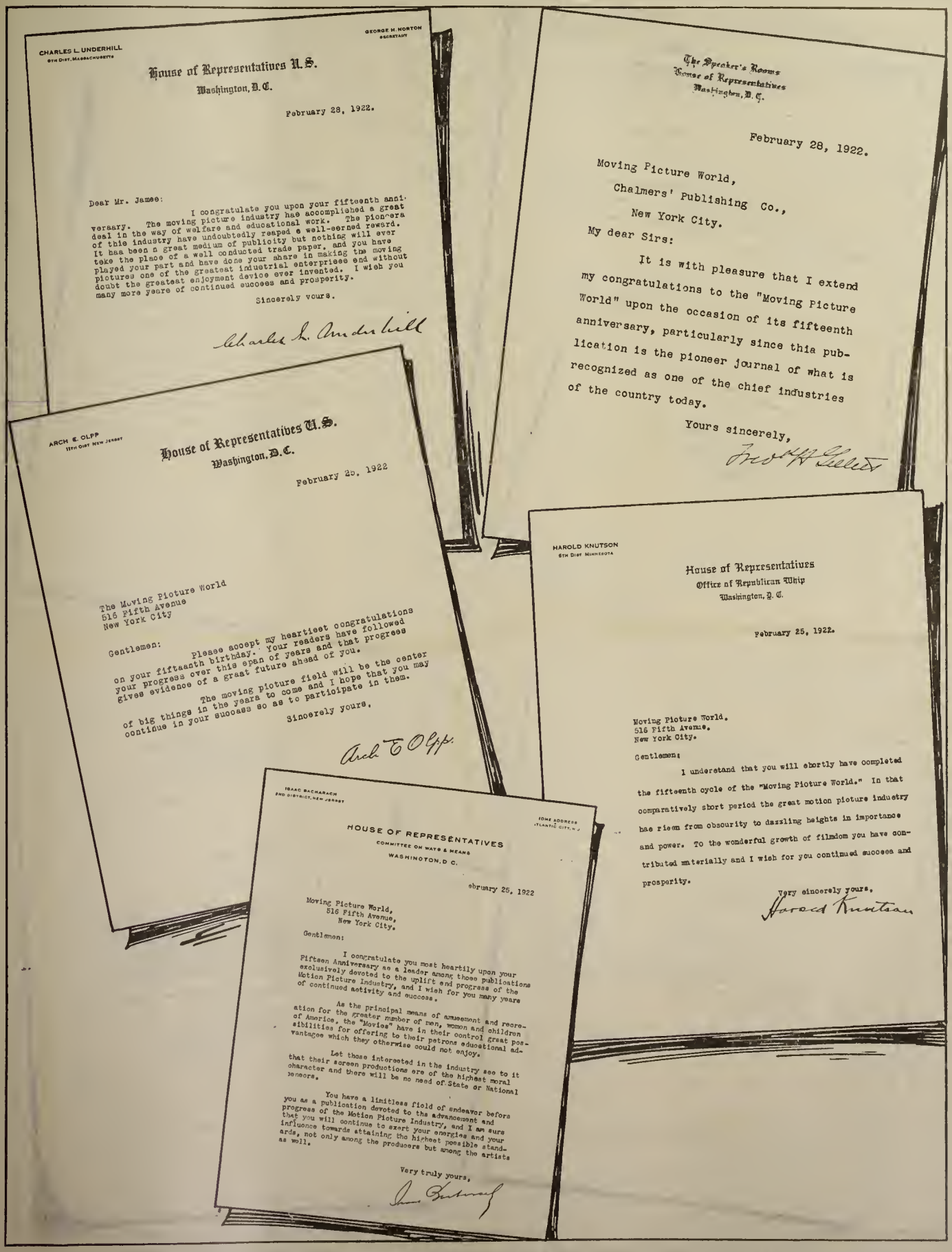
"Advance puffs on films, both licensed and independent, must be strictly confined to superior plays ONLY. The extent of the praise in this case to be only limited by the merits of the picture.

"No palaver. Show them that we want to treat them fair. If they produce the goods, let them have the glory.

"You might also help us to inject into the World a few lively personal notes of interest and a little clean humor now and then to relieve the severely academical tone of the paper.

"I will maintain a policy of strict neutrality, treating every individual and factor in the business with absolute fairness and impartiality. Factions will be ignored and all manufacturers' efforts treated strictly on their merits."

These were then and they are now a declaration of business conduct and editorial procedure.



CHARLES L. UNDERHILL
9TH DIST. MASSACHUSETTS

GEORGE H. NORTON
SECRETARY

House of Representatives U.S.
Washington, D.C.

February 28, 1922.

Dear Mr. James:

I congratulate you upon your fifteenth anniversary. The moving picture industry has accomplished a great deal in the way of welfare and educational work. The pioneers of this industry have undoubtedly reaped a well-earned reward. It has been a great medium of publicity but nothing will ever take the place of a well conducted trade paper, and you have played your part and have done your share in making the moving pictures one of the greatest industrial enterprises and without doubt the greatest enjoyment device ever invented. I wish you many more years of continued success and prosperity.

Sincerely yours.

Charles L. Underhill

The Speaker's Rooms
House of Representatives
Washington, D. C.

February 28, 1922.

Moving Picture World,
Chalmers' Publishing Co.,
New York City.

My dear Sirs:

It is with pleasure that I extend my congratulations to the "Moving Picture World" upon the occasion of its fifteenth anniversary, particularly since this publication is the pioneer journal of what is recognized as one of the chief industries of the country today.

Yours sincerely,

Fred H. Gillett

ARCH E. OLPP
11TH DIST NEW JERSEY

House of Representatives U.S.
Washington, D.C.

February 25, 1922

The Moving Picture World
516 Fifth Avenue
New York City

Gentlemen:

Please accept my heartiest congratulations on your fifteenth birthday. Your readers have followed your progress over this span of years and that progress gives evidence of a great future ahead of you.

The moving picture field will be the center of big things in the years to come and I hope that you may continue in your success so as to participate in them.

Sincerely yours.

Arch E Olpp

HAROLD KNUTSON
6TH DIST MINNESOTA

House of Representatives
Office of Republican Whip
Washington, D. C.

February 25, 1922.

Moving Picture World.
516 Fifth Avenue.
New York City.

Gentlemen:

I understand that you will shortly have completed the fifteenth cycle of the "Moving Picture World." In that comparatively short period the great motion picture industry has risen from obscurity to dazzling heights in importance and power. To the wonderful growth of filmdom you have contributed materially and I wish for you continued success and prosperity.

Very sincerely yours.

Harold Knutson

ISAAC BACHARACH
2ND DISTRICT, NEW JERSEY

HOME ADDRESS
ATLANTIC CITY, N. J.

HOUSE OF REPRESENTATIVES
COMMITTEE ON WAYS & MEANS
WASHINGTON, D. C.

ebruary 25, 1922

Moving Picture World,
516 Fifth Avenue,
New York City.

Gentlemen:

I congratulate you most heartily upon your Fiftsen Anniversary as a leader among those publications exclusively devoted to the uplift and progress of the Motion Picture Industry, and I wish for you many years of continued activity and success.

As the principal means of amusement and recreation for the greater number of men, women and children of America, the "Movies" have in their control great possibilities for offering to their patrons educational advantages which they otherwise could not enjoy.

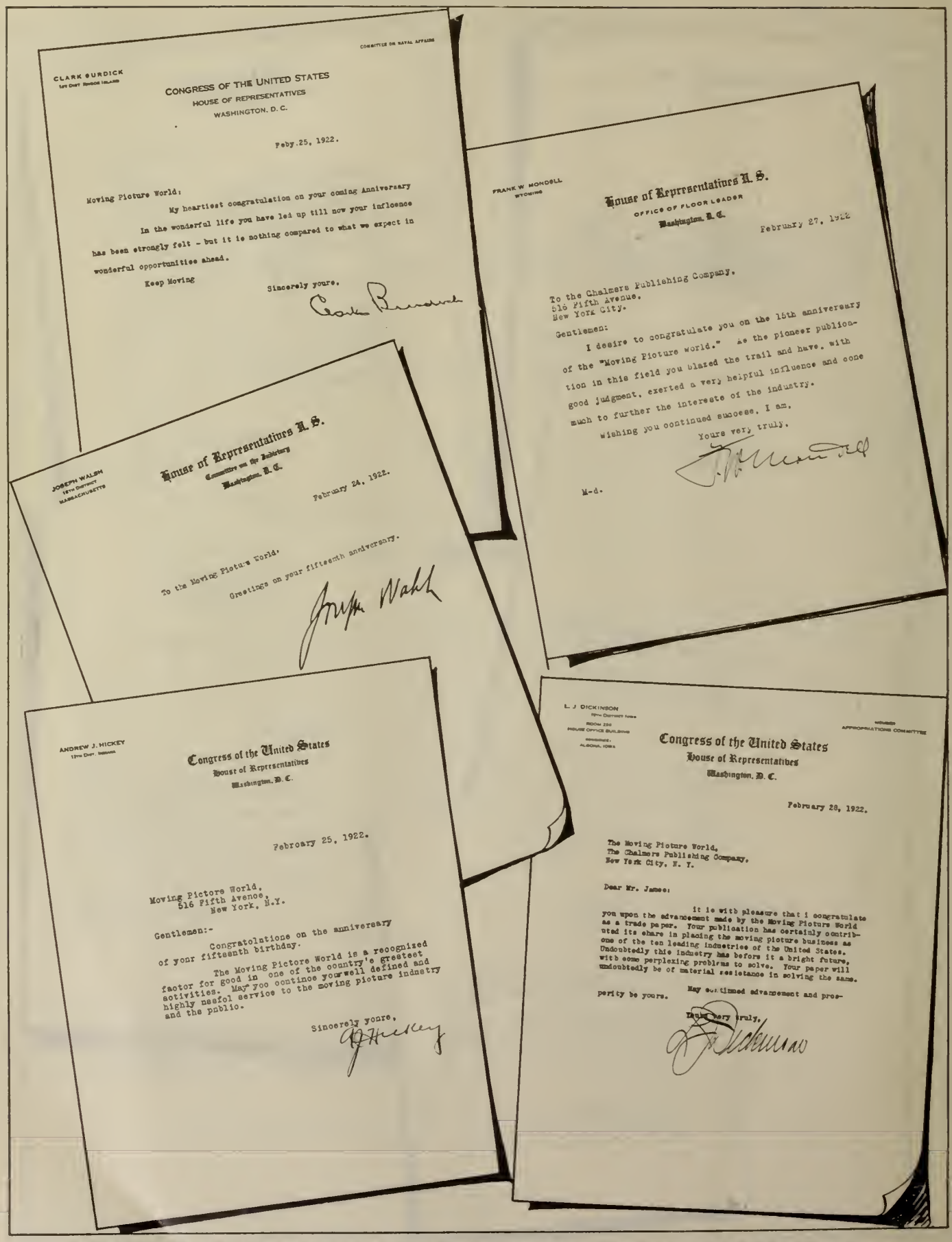
Let those interested in the industry see to it that their screen productions are of the highest moral character and there will be no need of State or National censors.

You have a limitless field of endeavor before you as a publication devoted to the advancement and progress of the Motion Picture Industry, and I am sure that you will continue to exert your energies and your influence towards attaining the highest possible standards, not only among the producers but among the artists as well.

Very truly yours,

Isaac Bacharach

REPRESENTATIVES CONGRATULATE MOVING PICTURE WORLD ON ITS FIFTEENTH ANNIVERSARY



CLARK BURDICK
1st Dist Rhode Island

COMMITTEE ON NAVAL AFFAIRS

CONGRESS OF THE UNITED STATES
HOUSE OF REPRESENTATIVES
WASHINGTON, D. C.

Feby.25, 1922.

Moving Picture World:

My heartiest congratulation on your coming Anniversary

In the wonderful life you have led up till now your influence has been strongly felt - but it is nothing compared to what we expect in wonderful opportunities ahead.

Keep Moving

Sincerely yours.

Clark Burdick

FRANK W. MONDELL
WYOMING

House of Representatives U. S.
OFFICE OF FLOOR LEADER
Washington, D. C.

February 27, 1922

To the Chalmers Publishing Company,
516 Fifth Avenue,
New York City.

Gentlemen:

I desire to congratulate you on the 15th anniversary of the "Moving Picture World." As the pioneer publication in this field you blazed the trail and have, with good judgment, exerted a very helpful influence and done much to further the interests of the industry.

Wishing you continued success, I am,

Yours very truly.

F. W. Mondell

M-d.

JOSEPH WALSH
12th District
MASSACHUSETTS

House of Representatives U. S.
Committee on the Judiciary
Washington, D. C.

February 24, 1922.

To the Moving Picture World,

Greetings on your fifteenth anniversary.

Joseph Walsh

ANDREW J. HICKEY
12th Dist. Indiana

Congress of the United States
House of Representatives
Washington, D. C.

February 25, 1922.

Moving Pictore World,
516 Fifth Avenue,
New York, N.Y.

Gentlemen:-

Congratulations on the anniversary of your fifteenth birthday.

The Moving Pictore World is a recognized factor for good in one of the country's greatest activities. May you continue your well defined and highly useful service to the moving picture industry and the public.

Sincerely yours,

A. J. Hickey

L. J. DICKINSON
10th District Iowa
ROOM 236
HOUSE OFFICE BUILDING
RESIDENCE:
ALGONA, IOWA

MEMBER
APPROPRIATIONS COMMITTEE

Congress of the United States
House of Representatives
Washington, D. C.

February 28, 1922.

The Moving Picture World,
The Chalmers Publishing Company,
New York City, N. Y.

Dear Mr. Jones:

It is with pleasure that I congratulate you upon the advancement made by the Moving Picture World as a trade paper. Your publication has certainly contributed its share in placing the moving picture business as one of the ten leading industries of the United States. Undoubtedly this industry has before it a bright future, with some perplexing problems to solve. Your paper will undoubtedly be of material assistance in solving the same.

May continued advancement and prosperity be yours.

Very truly,

L. J. Dickinson

HEARTY BIRTHDAY CONGRATULATIONS ON MOVING PICTURE WORLD'S FIFTEENTH ANNIVERSARY FROM MEMBERS OF THE HOUSE OF REPRESENTATIVES

Every Branch of the Industry Praises "World" on Its Fifteenth Anniversary

Howard, Showman for Two Decades, Praises "World"

"I wore out eleven prints of "The Great Train Robbery." This was the characteristic answer made by James Howard of the Howard-Wells Amusement Company, Wilmington, N. C., to the query as to the length of his service in the motion picture business.

"I bought one of the first prints of this picture, and subsequently purchased ten more, exhibiting it as a sideshow attraction with a carnival all through the Middle West, East and South. I believe this entitles me to a front seat in the school of experience, coupled with the further fact that I have been actively connected with the exhibition game every day since that time."

"Foxy" Howard, as he is familiarly known to old-time showmen, opened the first motion picture show in Wilmington —in fact the second one in the South. That was fifteen years ago.

"I conscientiously believe the motion picture industry is now at least five years in advance of what it would be had it not been for the MOVING PICTURE WORLD. I have watched this pioneer publication grow from the little folder into the most powerful independent trade publication in America. From way back in the old General Film days and even before, right down to the present moment, I have never for one instant lessened my confidence in the WORLD. I can only hope that its future may continue to show at the helm the immortal name of Chalmers—a name that has been linked with film progress from its beginning."

"World" Honest, Fearless and Just, Says Goldwyn

"Never a week passes that I do not find time to read the current issue of MOVING PICTURE WORLD. I acquired the habit when I first became interested in motion pictures, because the WORLD was recommended to me as an honest, just and fearless trade paper," says Samuel Goldwyn.

"Although the business has undergone radical changes since then, and trade publications have been developed to keep abreast of the times, I have never found cause for modifying my early impressions of MOVING PICTURE WORLD. In the consideration of the many grave problems that have confronted the industry; in the differences of opinion that have arisen between producers and exhibitors; and in the treatment accorded companies and individuals, I believe that the WORLD has always continued to be honest, just and fearless.

"I have been pleased to note that, under its present editorial direction, the tendency is towards increasing the strength of departments of direct benefit to exhibitors in selecting pictures and in selling them to the public. Both exhibitors and producers must welcome intelligent, unbiased reviews of new pictures as they are placed on the market. A trade paper to fulfill its function must keep exhibitors informed about the product available and secondly it should assist in marketing this product. The WORLD supplies an excellent service in both of these respects.

"To the Chalmers Publishing Company and to all associated with the WORLD, I extend my heartiest congratulations on having completed fifteen years of service to our industry."

"World" Indispensable Says Manager of Buffalo Strand

"MOVING PICTURE WORLD has been my companion for many years in the exhibiting end of the industry," says E. O. Weinberg, manager, Mark-Strand, Buffalo. "I have found its many features and departments of real value on many occasions. For keeping one in touch with all phases of the business, the WORLD is indispensable. Its reviews are a great aid in the booking and advertising of pictures. The equipment and projection departments have given me many hints on bettering theatre operation. While the State Right section has always been of especial interest to me, I like it more than ever in its new and enlarged form.

"I have always found the WORLD ready to take up the special interests of the exhibitors of the country. Big events are well and faithfully recorded. The local news keeps me in touch with activities in my own territory. Advance news of producer activities and plans keeps one posted on coming picture events.

"The WORLD occupies a very important place in the industry and I want to congratulate it on its completion of 15 years of useful effort."

Fair and Useful Always, Says Manager of Stillman

"I have read MOVING PICTURE WORLD almost continuously since before the death of its founder, J. P. Chalmers," said Jack Kuhn, manager of the Stillman Theatre, Cleveland. "I have managed theatres in various cities and everywhere I have ever lived the WORLD has been a companion to me.

"I well remember when this publication was the only one in the trade. In those days, as now, it is serving the people engaged in the industry faithfully and in a progressive way. Today it looks much different that it did ten or twelve years ago, but the same spirit of fairness and usefulness is there.

"My wish is that the WORLD will continue to be thus, and I know it will."

Educate Your Sons to Rely on "World" Says Greenbaum

Jack Greenbaum, manager of the Opera House, Mansfield, O., says: "I have been reading MOVING PICTURE WORLD for almost ten years. Would you believe it that when I was in school, it was one of the books I studied for a night or two each week. My father used to get it when he ran the Doan Theatre in Cleveland, and from the World I picked up my first knowledge of the business. I am going to make this recommendation to fathers who have sons, whom they intend to teach the business: Give them a copy of the WORLD every week and tell them to go and read it from cover to cover."

"World" Always a Credit to Industry, Says Urban

"The fifteenth anniversary of the founding of MOVING PICTURE WORLD takes me back to the world of pleasant reminiscence. Fifteen years ago I had already spent ten years in the motion picture business and the whole period seems but a brief time as I look backward for the moment," says Charles Urban.

"I recall, as if it were yesterday, the beginning of the Kinematograph Weekly in London fifteen years ago. Theodore Brown, its first editor and publisher, came to me and asked if I would support the project. I was mighty glad to do it, for there was definite need of a trade-journal even in that undeveloped period of the industry. I put in the first $1,000 to start the Kinematograph and Lantern Weekly, and became its first advertiser. Mr. Brown paid back the $1,000 in advertising space.

"Right now I do not recall the exact date of the first number of the Kinematograph; I only remember that its first number and that of MOVING PICTURE WORLD were almost simultaneous in their appearance. They were within a week of each other, though I do not remember which beat the other.

"I am sort of sorry that I had no establishment in America at that time, because today it would be a gratifying thought with me to have helped in the first number of the MOVING PICTURE WORLD as I did Kinematograph in London. Of course, I soon came into associa-

Exhibitors, Producers and Exchangemen

tion with the MOVING PICTURE WORLD, because my business brought me to America several times a year during my long residence abroad. I knew the founder, J. P. Chalmers, very well and enjoyed a hearty friendship with him. I have always thought that his early death caused one of the most grievous blows the motion picture industry ever suffered.

"J. P. Chalmers built well and solidly and the members of his family have carried on the publication as he would have, had he remained to head the institution he founded. MOVING PICTURE WORLD has always been a help and a credit to the industry and judging from its record these past fifteen years, it is safe to say it will so continue to be.

"I congratulate the Chalmers family and the staff of MOVING PICTURE WORLD most heartily on their achievement and I congratulate, too, the exhibitors and exchangemen and producers on having such an able and true friend as the MOVING PICTURE WORLD.

EDITORIAL NOTE.—*First issue of Moving Picture World bears date of March 9, 1907, while Kinematograph and Lantern Weekly made its initial bow on May 16 of same year. Moving Picture World therefore antedates Kinematograph by practically ten weeks.*

Baltimore Exhibitors Find All Sections of "World" Invaluable

The consensus of opinion on the part of the exhibitors of Baltimore, indicates that MOVING PICTURE WORLD is the leader of all trade journals.

In the interviews that follow, the men quoted have been in the business since the pioneer days and their wives show in what venerable esteem the pioneer trade journal of the moving picture industry is held.

"The WORLD is so valuable to me in my work that I would not be without it," said Louis A. DeHoff, in charge of booking pictures for the theatres controlled by Whitehurst Theatrical Interests.

Mr. DeHoff has been in the film business, including the exchange side as well as the exhibiting side, for about fourteen years.

"I find the exploitation department particularly valuable because most of my time is taken up looking at and judging pictures, and the other various duties connected with booking them. "So when I want an idea right quick to help put a picture over I turn to the exploitation department of the World and it has never failed to supply my need. "For that purpose I find the World better than any of the other trade papers.

Since it was first issued MOVING PICTURE WORLD has been taken by Arthur B. Price, manager of eight Baltimore theatres, who has been in the film business for nearly fourteen years.

"Very often a picture that is a loser for the exhibitor can be turned into a winner by using the exploitation suggestions in the WORLD," said Mr. Price with emphasis. "And I follow the comments on the pictures by the exhibitors from all over the country with interest.

"The idea incorporated in the Independent Department of giving news of the activities of persons in the independent field, is a very good one.

"Richardson's Projection Department is invaluable. I always have that section of the magazine cut out and put in the projection rooms of the various theatres which I manage, not only because I want to know what is going on in that line, but because my operators like to read it also.

"I always find that the latest and most up-to-date news from Baltimore is covered in the World sooner than in other trade papers.

"I would not be without the World, it is most valuable to me."

If he had to select one moving picture trade journal of the number that are issued, Charles E. Nolte, general manager of the Greater Baltimore Theatres Company, operating the Belnord and other Baltimore theatres, says he would select the MOVING PICTURE WORLD.

He has been reading it for the past ten years and finds it very complete.

"The MOVING PICTURE WORLD is even better than it use to be," was the specific way in which Guy L. Wonders, manager of the Rivoli Theatre, Baltimore, expressed his opinion of the oldest film trade journal. Mr. Wonders has been in the show business for many years and in the moving picture business since 1909 or before. "And that new section of rotogravure pictures is a fine thing."

Just then Frank Price, Mr. Wonder's assistant at the Rivoli, joined the conversation.

"I like the WORLD better than any of the other trade papers. It may be because the local items appeal to me, and that rotogravure section should create many readers."

"The WORLD is the best of the bunch," said Bernard Depkin, Jr., manager of the Boulevard, Strand and several other Baltimore theatres, who has been in the picture business for about fifteen years.

"I don't have an opportunity to read it as thoroughly as I should like to, but it's great for my special purpose—clipping the stories from the reviews—and I find their review service more complete than the others."

The principal feature about the MOVING PICTURE WORLD that is liked by Louis Schlichter, president of the Edmondson Amusement Company operating the Bridge and Edmondson Theatres, Baltimore, is the correspondence which is published from all sections of the country. Mr. Schlichter has been reading the WORLD ever since he entered the business about eight years ago.

Mastbaum Lauds "World's" Adherence to a Policy

"Motion picture magazines, like all other publications devoted to specific lines of endeavor, should confine their columns strictly to the business which they represent. It is unfortunate for all concerned when they stray afar from that path. It is, on the contrary, most refreshing when one finds that a magazine is attending strictly to its particular line of endeavor. MOVING PICTURE WORLD, which publication I read with interest, has consistently adhered to a rule of publishing the news pertaining to motion pictures and the art of the cinema in general. This it has done in a manner that leaves little to be desired," says Jules E. Mastbaum, president Stanley Company of America.

"Its pages are replete with news items concerning the industry in general, reviews of pictures, and other features all prepared and presented in a most interesting manner. With this in mind, I feel constrained to extend my sincere congratulations to MOVING PICTURE WORLD upon its celebration of its fifteenth anniversary. it marks another five years on the road of its career—a career which has been successful by close adherence to those principles which mean success in any endeavor—honesty of purpose and unswerving devotion to duty.

"As in other pursuits these elements enter into the successful conduct of a magazine and the pages of the MOVING PICTURE WORLD has always illustrated the fact that its publishers hew to the line of sincerity. May this anniversary but strengthen its determination to hold fast to this purpose and thus will its influence increase in its chosen field of endeavor."

"World" Has Record to Be Proud of, Says Hodkinson

"Fifteen years seems a brief space in most industries, but it looms large in the motion picture business; and to have successfully interpreted the many-sided problems in this field during the past decade is, indeed, a journalistic achievement of which MOVING PICTURE WORLD may well be proud," says W. W. Hodkinson.

"Probably no similar period in any industry has witnessed the kaleidoscopic changes that have marked the last ten years of motion pictures, and to have kept fully abreast of these events has de-

Laud "World's" Long Record of Service

manded a flexibility of editorial grasp of the first order. That 'The World' has fully measured up to its responsibilities in this direction is best evidenced by the fact that it is now celebrating its fifteenth anniversary.

"Birthday celebrations are always a good time for introspective contemplation, and if there is one message I should emphasize at this time it is to urge a searching consideration of the question:

" 'What can we do that we have not already done that will further solidify the varied phases of the motion picture business?'

"All of us who have the best interests of the industry at heart are striving to increase its usefulness to the public, and I think that everyone is looking to the trade press, of which 'The World' is so conspicuous a representative, for a greater degree of inspiration and leadership than ever before."

Rothafel Praises "World" for Service to Industry

"It gives me great pleasure on the occasion of the fifteenth anniversary of Moving Picture World to add a word of congratulation and tribute to those of your many friends and well wishers," says S. L. Rothafel.

"As one of the oldest trade papers in the field, I am glad to pay tribute to the character, enterprise and helpfulness which you have contributed to the service of the motion picture industry. At this time in particular, when the complete understanding and co-operation both within the industry and outside of it, are not yet all that they might be, your paper provides a helpful and common interest between the various elements of the industry.

"In acting as a clearing house for the ideas and viewpoint of the exhibitor you provide him with an impetus and stimulation for the intelligent direction of his own theatre, and in offering him coherent, comprehensive and fair reviews of pictures, you effect a valuable service both to the to the producer and exhibitor. I find your editorials, too, to be generally fair and enlightening and an intelligent comment on the current events in the film world.

"I wish you every success in the continuation of your service, adhering to those standards and ideals which in time will help to make the motion picture industry the fine and perfect thing we should like to see it."

F. W. Buhler Commends "World's" Help to Industry

"As a pioneer exhibitor of Philadelphia, it gives me great pleasure to write you this testimonial of my hearty endorsement of your admirable publication, Moving Picture World, and to congratulate you on its wonderful success, upon its fifteenth anniversary," says Frank W. Behler, director and general manager of the Stanley Company of America.

"There is much to praise in its columns including its local news. I have been a constant subscriber to Moving Picture World and I can truthfully say that it has been a great asset for keeping in touch with every branch of this wonderful big industry.

"I must highly commend your impartial, just and fair editorials and its progressive policy which is continually paving the way for exhibitors with its everlasting support in opposing all unjust and adverse legislation toward the industry. For this and its other support in things that have helped the advancement of motion pictures we should be thankful for and give this wonderful progressive medium of our big industry all the support which it so rightly deserves.

"As general manager of the Stanley Company of America, I extend to you my hearty greetings and wish you continued success in an enterprise in which you have shown an utter fitness to cover the field."

Omaha Motion Picture Men Tell Just How "World" Has Helped Them

MAX WEINTROUB, head of the Fontenelle Film Company of Omaha, has been in the picture business six short years, but is the dean of State Rights exchangemen in his state.

"It is because of this honor that I presume to join the other pioneers in our industry and send my best to the Moving Picture World on its fifteenth anniversary," he says.

"We get the World regularly; we couldn't do without it. Its editorial policy is sound, reliable, and fundamentally good. It does not deal superficially with subjects of indifferent importance to the industry, but confines itself to the real backbone of the moving picture business. I feel that there is a soundness of ripe judgment in the attitude of the World, unshaken by the temporary influences that may endeavor to sway sentiment this way and that. During the past few months we have needed a paper to tie to, in this regard, and the World has been right there, earning and receiving our confidence and support.

"Its reviews are dependable; its suggestions for exploitation complete and well presented.

"The World is of great value to the independent exchange man," he continues. "It took the lead in this department of the industry, years ago. It was the first to defend us against the charge that we were fly-by-night wildcatters. They have not underestimated the merit of independent pictures put into the field. They have considered us of importance from the first.

"For that reason the World has been of inestimable value to the moving picture industry, and my wish is that it may continue its good works for many times fifteen years!"

"Music—the Moving Picture World is a pioneer in recognizing the value of moving picture music, just as it is the pioneer trade paper of the industry," said Julius K. Johnson, manager of Omaha's Rialto.

"I remember when music in the motion picture show consisted of a tin thing out in the lobby that drove business out of the neighborhood and respect out of the moving picture business. I know people used to consider me an oddity, merely because I played music in a moving picture theatre," continued Mr. Johnson, who was at one time an organist.

Boosted for Good Music

"It was at this stage that the World was hammering the message of good music across to the moving picture industry. The World suggested there might possibly be some other musical method besides the tin thing in the lobby. It even went so far as to say that the pipe organ wouldn't drive away trade. I remember the happy day when someone conceived of an orchestra, and the World came out in support of that idea.

"No, that wasn't so many years ago; either.

"Yes, sir, if the World had never done another thing for the industry, other than support music in the theatre in those days when music needed support the worst, it would have won its right to immortal regard. But as an exhibitor I can say with all sincerity that it has done equally well in other branches of the art; it has heaped golden blessings upon the industry, and I want to join heartily with the other thousands of motion picture people of America and the World in wishing it a happy silver, golden and diamond anniversary in the years to come."

"Congratulations, Moving Picture World! You gave me my first concrete assistance in the film industry; you helped me win my first promotion!" is the greeting from Sidney Meyers, manager of the Fox exchange in Omaha.

"I was a shipping clerk in the exchange of General in Omaha, ten years ago, when I first saw a copy of the World," says Sid. "I at once began to read it religiously; I banked on it; I educated myself on it; I won a promotion because I had

read it and knew the motion picture business because in its pages I had learned about our industry. When I became a salesman for General in the field I depended more than ever upon the WORLD, for it was the only one we had with us in those days. It helped me grow, and believe me, I am sincere in extending my congratulations!

"But I want to say a word, too, about the way the WORLD has helped the industry. As I say, it was the Pioneer in the field, and it helped us old timers get our feet on the ground. And at the same time it kept us from getting into a rut; getting rusty.

"A fat chance a fellow has to get along if he doesn't have the dope on the industry! And the best place I know of to get such dope is right in the columns of the trade paper. If the editors of the WORLD are afraid we are not closely following its columns they needn't be; for we people out here in the big, wide country are banking on it. The industry couldn't do without it.

"Back in the days when the industry was a baby the pioneer WORLD helped it to learn to walk. It helped the industry over the rough places. It nursed the motion picture industry, so to speak. And it has not lost one whit of its importance. Rather, its importance has increased.

"Long may it wave! And what a fortunate thing it is for all of us that we had such a help when we needed it most, and that we have such a help now when our business is so highly developed!"

"World" Never Disappoints Says Omaha Exchangeman

Back in 1908 Charles William Taylor, dean of exchange managers in Omaha, entered the motion picture industry. "And I found a one-year-old child on which I, in my ignorance, could lean," he says. "For MOVING PICTURE WORLD was just one year old, and Vol. II, No. 1 was just fresh from the press when I picked it up and read—my first trade paper!

"From that day on I had a greater idea of the moving picture business. I felt strengthened, supported, heartened as I faced the almost insurmountable obstacles that handicapped the industry.

"The moving picture industry in those days was a weak, toddling baby, and was being kicked, ridiculed, criticized and opposed everywhere, and in every way. I was early convinced, through the WORLD, of the permanent worth of the industry and through the WORLD, also, I gained my first vision of what the business would some day amount to.

"In those days MOVING PICTURE WORLD was reliable; just as it is today, and just as it always has been. Well, the WORLD is the oldest; it is the oldest literary child of the industry, and as the eldest it is entitled, it seems to me, to its position at the head.

"And the WORLD has never disappointed us. It has always kept its place; a reliable, complete guide to the industry. It has kept its prestige. Just as we relied upon it in that early day for information, so do we depend upon it today.

"There has never been a day since I entered the industry that I have not been a subscriber to the WORLD. There shall never be a day, so long as it is published, that I shall not be a subscriber. I look forward to its weekly visits just as I look forward to meeting any other friend who has been tried in the fires of time and proved faithful.

"If there is any man, woman or child who is more sincere than I in wishing the WORLD many, many, happy returns of its anniversary, I don't know who he can be!"

"World" Courageous and Fair, Says William Fox

"Fifteen years have brought the motion picture industry to a position where it stands pre-eminent as the world's best entertainment. Those fifteen years have brought many changes. There were many obstacles that needed clear and unbiased minds and unselfish hands. The battle for a square deal for all was not an easy one," says William Fox.

"I feel today that the MOVING PICTURE WORLD has had a large part in guiding the industry in those past fifteen years. The MOVING PICTURE WORLD has been fair to exhibitor, distributor and producer and courageous in its stand for the things that were for the good of the whole industry.

"Therefore I want to congratulate you on this, your fifteenth anniversary. You have helped to keep the motion picture family on the right road, on the successful road."

"World's" Policy Always Vigorous and Just—Zukor

"Please accept my heartiest congratulations on the fifteenth anniversary of MOVING PICTURE WORLD.

"Fifteen years is a long time, as time is reckoned in this industry, and throughout that period, which has seen the moving picture grow from a plaything into democracy's greatest art, the WORLD has maintained a record of steady worth of which you well may be proud," says Adolph Zukor.

"Ever constructive, and with the welfare of the industry as a whole as its sole aim, the WORLD has been, and is, one of the enduring and really worth-while institutions of the motion picture business. Its news columns have always been open to every person whose aim has been the betterment of this business; in its editorial comment it has been constructive, vigorous and at all times eminently just. But, while these two departments have always consistently held to a broad policy of helpful service, it is in its reviews that I think the WORLD has been, and is continuing to be of greatest aid—not only to the people who make pictures, but also to those who exhibit them. The MOVING PICTURE WORLD's reviews of pictures are fair, intelligent and enlightening, and should be read by everybody who wishes to know the merits of individual pictures.

"Therefore, at this time, when Famous Players-Lasky Corporation is celebrating its tenth anniversary, I wish again to congratulate you on your success and express the hope that you will have many, many years of like service ahead of you."

"World" More Than a Paper Is An Institution—Brunet

"In the fifteen years of its highly useful existence, MOVING PICTURE WORLD has established itself as more than a fine example of trade journalism—it has become an Institution," says Paul Brunet, president Pathe Exchange, Inc., "and personally I esteem it a privilege to offer congratulations, not only to the MOVING PICTURE WORLD but to the entire Motion Picture Industry which it has served, and continued to serve, so wisely and well. May its influence and its prosperity continue to increase, as in the past, in just proportion to the acknowledged value of the service rendered.

"The history of the MOVING PICTURE WORLD represents a truthful mirror in which has been reflected every stage of the amazing development of the science and art of the cinema. Its bound volumes form a permanent record of the upbuilding of one of the world's half dozen greatest industries, actually the greatest industry ever founded upon an impulse for artistic expression. It has encouraged creation, stimulated invention and given confidence to capital. Although its interests have always been identical with those of the art and the industry it serves, and its relationship the most intimate, yet it has been able to maintain the invaluable editorial perspective; foreseeing clearly, judging without bias and counselling wisely. MOVING PICTURE WORLD is not merely a printed record, it is a Voice.

"Holding and deserving these attributes, MOVING PICTURE WORLD is entitled to receive congratulations from the motion picture-supporting public everywhere. These millions in America and in all civilized countries unite in accepting a general standard of taste on what constitutes good and wholesome public entertainment. This is the standard accepted by most producers and distributors and exhibitors of motion pictures. When individuals influence special legislation that would deprive the public of its right to judge for itself, and to punish offenders through means already provided, the public as well as the picture in-

dustry suffers. Against injustices of this sort the Moving Picture World has always raised its powerful voice, and with results that have made the public its debtor."

Wright Praises "World" and Tells of Early Days

"It is with pleasure that I contribute my mite of testimony as to what Moving Picture World has been to the motion picture industry. This entire issue would not furnish space enough to tell in detail all that it has done for motion pictures" says William Wright, formerly with Kalem and now with Vitagraph.

"If you start out to build a house you first lay the foundation. The character and stability of the structure depends upon the solidity and quality of the foundation. This applies particularly to Moving Picture World. The founder of the publication, James P. Chalmers, a sturdy, honest Scotchman, gave his publication a splendid foundation.

Fought Exhibitors' Battles

"I remember well the struggles that "Jim" Chalmers had in putting over the World and I had pleasure in seeing it grow under his guidance and that of our old friend, the late "Jim" Hoff.

"Moving Picture World was the first to recognize the position of the exhibitors and, in and out of season, insisted that the exhibitor receive fair consideration. It realized that the backbone of the business was the exhibitor and was on the fighting line for the exhibitor at all times.

"The department of projection conducted by F. H. Richardson and the stories on electricity by Halburg made the World invaluable to all exhibitors in the early days. These articles helped many an exhibitor out of his projection difficulties.

Was Always Fair

"The World's criticisms of productions from the early days on were of a constructive nature. It was not the business policy of the World to pull down but to build up and the editorial columns were never used to drive business to its advertising pages.

"The prosperity and the influence that was destined to become great, practically began after the World absorbed the Film Index and this prosperity and influence went forward by leaps and bounds under the business policy established by the founder and under the able and conscientious editorship of "Jim" Hoff.

"It is fortunate that the ownership of this excellent publication is in the hands of such sturdy and honorable people as the Chalmers family.

"I predict a continuance of the powerful position held in the trade by the Moving Picture World if the policies laid down by its founder, the late J. P. Chalmers, are strictly adhered to, as I believe they will be."

Will Lean on "World" As in the Past, Says Friend

"The fifteenth anniversary of Moving Picture World is one of the high lights of 1922," says Arthur Friend, of Distinctive Productions, Inc. "The inauguration of your publication was an event of the dim dawn of cinematography as we know it today. The World has played a splendid part in industrial matters through these years, and I hope that we shall be able to look to the World in future as in the past as one of the leading organizations in shaping public opinion and as a medium of expression between the producer and the exhibitor. We shall lean on you for help tomororw as we did yesterday.

"Good luck to all of you!"

Sennett Praises "World's" Service to the Industry

"As Moving Picture World is now celebrating its fifteenth anniversary I wish to take this opportunity to congratulate you and your paper for the valuable services it has rendered to the industry during the years of its existence," says Mack Sennett.

"As a producer I desire to express my personal gratification for the success of Moving Picture World and wish for it continued prosperity."

Doesn't See How Showman Can Be Without "World"

"I was a salesman for General in 1914 when I first came to rely upon the World as my guide in the industry," says J. E. Kirk, proprietor of the Grand Theatre, one of the leading suburban houses in Omaha. "I followed it earnestly, just as I have always done since that time, and it gave me my first vision of the possibilities of motion pictures. It gave me my first comprehensive grasp of the industry as a whole, and was my guide and stay in those days when we certainly needed such support.

"Just about that time there was a flood of other trade papers into the field, but since I had come to know so much of the World, and to rely upon it as the old reliable, the others did not have the opportunity to create the impression on my mind as did the pioneer of the industry.

"Later, when I became a salesman and then manager of the old Eclectic Film Co. exchange in Omaha, I found the World even more of a necessity than ever before.

"In the fall of 1918, I became an exhibitor, and again I found the World indispensable. I do not see how an exhibitor of today could get along without it. The World has accomplished wonders. It would be entitled to the glory that is so rightfully bestowed upon it for the mere fact that it furnished us information about the business in those early days when no other general information was available. Since it has kept that position, and has contributed largely to the amazing development of the motion picture business, I feel that moving picture people as a whole ought to unite in congratulating it on this anniversary.

"World" Honest, Unbiased, Fearless—J. D. Williams

"Those who know the motion picture business longest and best will never forget the numerous brilliant and successful fights for independence which Moving Picture World has conducted during the fifteen years of its history," says J. D. Williams, manager of Associated First National Pictures, Inc.

"An industry such as ours must have the support of a trade press that is honest, unbiased and fearless. Because it has always stood upon such a foundation, Moving Picture World will, I am sure, continue to occupy a lasting place in the motion picture field."

"World" Has Always Been Big Factor, Says Johnston

"It gives us great pleasure to extend to Moving picture World our best wishes on this your fifteenth anniversary," says W. Ray Johnston, vice-president of Arrow Film Corporation.

"The World has always been a big factor in independent field and we have received many comments from State Right buyers who have told us that Moving Picture World, by its interest in the independent field, has been a big factor in the development of this end of the business.

"May we wish you continued success and prosperity in the years to come?"

Weiss Lauds High Standard Maintained by the "World"

"It is with real pleasure that I learn of the birthday the World is celebrating. Fifteen years in the picture business is a long, long time. I hope that the close of another fifteen years will see your paper in the same honored and high position which it now occupies in the industry," says Louis Weiss, prominent independent producer and distributor.

"I believe it is in keeping with the moment to compliment you upon the efficiency and courtesy of your editorial and advertising staffs and to extend the wish that you maintain the present high standard which the World has set in the field of motion picture trade papers."

"World" Has Always Kept Up the Pace, Says Kramer

A. R. Pramer, president of the Motion Picture Theatre Owners Association of Nebraska was an exhibitor in Omaha when the Moving Picture World put out Vol. I., No. 1, and he remembers the

event distinctly. He had been in the motion picture business two years, operating a theatre on Vinton street. A few years later he bought the Alhambra on North Twenty-fourth street, Omaha, which he still operates.

"For years the MOVING PICTURE WORLD was the only medium we had," said he, "and we followed it just as zealously as we could. In it we found announcements of coming pictures. We read of the stars. It gave a stabilizing influence to the business, if you know what I mean. The motion picture industry in those days was none too firmly founded. It was not the fifth industry of the country and a fellow had to be mighty optimistic to think that it ever would be.

"Since those days the WORLD has kept the pace. I have not always agreed with it, but then all of us make mistakes. The WORLD helped the industry by spreading information; letting us know what the other fellow was doing—yes, actually letting us know there was another fellow! Just imagine, if you can, the total absence of motion picture magazines today.

"Then, as the industry began to come into its own, there was the WORLD right there as the pioneer in the field, tending to put the industry on its feet before the world. Such a service is one that the exhibitor of today is not likely to recognize unless it is pointed out to him.

"For that reason I want to congratulate the WORLD on this, its fifteenth anniversary, and I want to congratulate the industry on the fact that it has had such capable assistance."

Clips and Files Every "World" Says Franklin

"I remember way back when MOVING PICTURE WORLD absorbed the Film Index, and also remember reading a prophecy, that some day motion pictures would be shown in 'regular theatres.' I have lived to see this prophecy fulfilled—not only have motion pictures been shown in 'regular theatres' but they have built an institution that far surpasses the so-called 'regular' theatres,'" says H. B. Franklin, of the Shea Amusement Company.

"The trade papers of the industry have been the barometer by which the progress of the industry has been measured, and MOVING PICTURE WORLD has been an important link between the exhibiting field and those who make and distribute motion pictures. In the beginning it helped exhibitors realize what an important industry the motion picture business really was.

"Always fair in its judgment, unbiased in its opinion, without prejudice—it has been for a long time the medium of expression for the industry. One has but to pick up an early volume and a recent issue of MOVING PICTURE WORLD to realize what tremendous progress has been made in the industry. Personally the writer has found the pages of this publication of tremendous value. Each issue is looked to for ideas, and it is minutely clipped and filed to act as records for future reference. I desire to congratulate those who are responsible for its success."

Lee Dougherty, 26 Years in Industry, Recalls Incidents in Its Progress

THE approaching tenth anniversary of Paramount has recalled to the mind of Lee Dougherty, film editor at the Lasky studio, the fact that there are today comparatively few screen workers who can date their association beyond the ten-year mark. Mr. Dougherty himself points with pride to twenty-six years in the industry—perhaps a record in the brief history of the screen. Commenting upon the progress he had seen, this veteran of veterans had this to say the other day at the Lasky studio:

"The first motion pictures were 'pictures that moved'—and nothing more. The first one I ever saw was called the 'Eidoloscope,' and we used it as an intermission entertainment at the Boston Museum, where I was stage manager in the summer of 1896. I believe the 'Eidoloscope' was the first American made projector. Flickering all over the screen, it yet served to project pictures of a bicycle parade on Fifth avenue, a short scene of a bull fight and a few glimpses of a man sawing wood.

"That marked my introduction to the motion picture. We've been on friendly terms ever since. Motion pictures continued to be news 'dailies' and scenics until 1903, when the first attempt to inject a story into the picture was made by the Melies brothers, Gaston and George, of France. This venture was a fairyland thing with a crude story.

"But it was not until an English company produced 'The Poacher' with the first chase ever recorded that we awoke to the story possibilities. As far as I know, 'Hiawatha' was the first American-made motion picture that claimed to have a story. Shortly after that we made 'The Pioneers' in the Adirondacks. It had a thin Indian story—but a story nevertheless.

"At this time the old Biograph company had a studio on top of a business building on lower Broadway, New York. We used to build our sets of painted canvas on a turntable so that we could follow the sun around with the set. Of course sunlight was the only kind of illumination.

"The first comedy was made about this time. It was called 'Personal,' and consisted almost entirely of chase scenes. The public went wild about it and it played for seven weeks at Keith's Union Square Theatre. It was not until 1908 that a picture without a chase was made. The story was written by Frank Woods, now chief supervising director of the Lasky studio and Paramount pictures. D. W. Griffith directed it. Of course it was only one reel in length; that was the standard size. It was called 'After Many Years.' It marked the beginning of a new era.

"The first attempt to make a two-reel picture was a film version of 'Enoch Arden,' Another company had made 'The Life of Moses' in five reels before this, but it was released serially. 'Enoch Arden' was released as a single unit. That was in 1911—only eleven years ago.

"The first genuine feature film ever made was Famous Players' production of 'Queen Elizabeth' in which Sarah Bernhardt starred. That came a year after 'Enoch Arden' and marked the real birth of the photoplay. Mme. Bernhardt is to visit the United States in a few months, I believe, to join in the tenth annivarsary celebration of this event.

"That was a decade ago. In the intervening years the photoplay has progressed as far as the stage play progressed in three hundred years. And it has only begun to achieve the greatness that is in store for it."

Landau Opposes Brandt for Head of T. O. C. of C.

Officers of the Motion Picture Theatre Owners Chamber of Commerce of New York were nominated at a regular weekly meeting held at Hotel Astor in New York on Tuesday, February 28. William Landau, who has been vice-president for two years, was nominated for the presidency in opposition to William Brandt, who now holds that office. Mr. Manheimer was nominated, but declined. Others who were nominated and whose nominations will be acted upon at a meeting to be held March 28 follow:

For first vice-president, Joseph Jame and Charles Steiner; second vice-president, J. Alton Bradbury; treasurer, Samuel Schwartz and Hyman Rachmil; secretary, Samuel A. Moross; sergeant-at-arms, Al Harstn; board of directors: Manhattan, Leo Brecker, Sol Raives and David Weinstock; Brooklyn, S. Sonin, Samuel Rinzler, R. Sanders, O. Muller, John Manheimer and Mike Glynne; Bronx, B. Edelhertz and E. Falter; Queens, Hy Gainsboro; Richmond, Charles Moses; New Jersey, Louis Blumenthal, D. Keizerstein, Peter Adams and L. Rosenblatt. Finance committee: Samuel Sonin, Samuel Peyser, Jack Schwartz, Max Barr, E. R. Behrend and Sol Saphier.

The members again considered the percentage proposition on application from certain producers. The organization decided to stand firmly on its original platform, that of opposing percentage in any shape or form. The members also agreed to co-operate with the Jewish War Relief Drive in raising funds. All of the members contributed to the fund.

Recognition of Value of Exploitation Striking Development of Last Decade

By EPES WINTHROP SARGENT

EVERY year is, of course, an anniversary, but like married life anniversaries are spaced further apart as time progresses, and first each fifth and then each tenth milestone becomes just a little higher than those between and is considered worthy of a little more prominence.

Five years ago the high light in advertising was the great improvement in the lithographic material available and the more general use of newspapers for picture theatre advertising. Five years before they had just begun to make money enough to be able to use the newspapers, and the newspapers themselves had not yet arrived at an appreciation of the picture business and had made no concessions.

Today even the smaller towns have their picture departments, and in some cities, particularly those of the middle west and the Pacific slope, the picture advertising equals, where it does not exceed, in volume the space given to advertising the drama theatres, not alone because the picture theatres are more numerous, but because they can afford to spend more money.

The New Development

In the past five years newspaper advertising has ceased to be a novelty and become a commonplace, and in the last two years exploitation has come to be the real approach to the greater portion of the public.

The picture has, and probably always will, appeal chiefly to those who seek light entertainment. The tired business man does not go to the theatre to sit through a problem play. He does not, as a rule, find in Ibsen or Shakespeare, a surcease for his business worries and he turns instead to the pictures.

He does not have to think, for most of the plays offer no problem but merely present in brief and diverting form some little phase of life, obvious, but interesting, and present it in the course of a brief hour instead of a labored two hours and a half.

Plenty of Variety

Moreover there is plenty of variety, a news reel, perhaps a scenic, almost always a comedy, and in most houses a musical interlude. It is a vaudeville, with the coarseness of the cheap vaudeville act left out.

Moreover, this form of diversion appeals with equal force to the woman wearied by her household cares. She can put the supper dishes to soak, take the kiddies, and perhaps her better half, run around the corner for an hour and a half, tuck the youngsters between the sheets and still have time to do the dishes before she turns out the light for the night.

In a word the picture is the ideal entertainment for the entire family, for it appeals to all ages and to all stages of mentality.

Where Exploitation Comes In

Pictures have created theatregoers of a class who, before their advent, made theatregoing a luxury and an event. Even back in the days when the best seats cost only $1.50 and you could buy them without going in pawn to the speculator, the theatre was an event in the lives of some eighty per cent. of the public.

It follows that the picture public is made up of but a small percentage of trained theatregoers. It follows, too, that a majority of those who patronize the neighborhood houses have never formed the habit of consulting the newspaper advertisements in search of entertainment. If the theatre around the corner has a good show—or what promises to be a good show—they close up the house and go around. If little Willie does not know what the attraction is, he is sent around to look at the billboards.

If the family decides to do it in style, they go "downtown," shop the theatre district, and select their show from the attractions offered.

Making An Impression

But if some title has been especially impressed upon their minds, they are more apt to turn to the house where that title is offered, and it is here that exploitation has come into its own.

Managers found that newspaper advertising did not always bring the results they anticipated. They felt the need of something to reach the non-reading class. Exploitation was the answer, and in the last three or four years exploitation has progressed from a haphazard experiment into a science.

Prospective patrons do not have to pore over the newspaper columns to be exploited. It is something they cannot escape. Newspaper advertising more than pays its cost, but newspaper advertising alone can never bring into a theatre all of the business that theatre is capable of drawing on a picture of any type. The percentage of extra business to be gained by other methods than straight newspaper advertising has been variously figured and runs all the way from forty to eighty per cent. of the total. Probably the figures are approximately correct for the towns in which they are made.

Getting It All

In other words, for every ten dollars a theatre *can* take in, from four to eight dollars can be brought in only through some other approach than straight newspaper advertising.

Five years ago these outside approaches were crude, but almost invariably successful in spite of their crudity. Today the results are the same, but the approach must be more adroitly made.

No longer does it suffice to mount an A board on a truck and send it around a territory. The A board will bring business, but not as much as a more interesting display with cutouts or similar effects, and for Theodora, of late, the successor to the perambulator has been a procession approximating a section of a mardi gras parade.

The Bigger the Better

It is perhaps only human to argue that the management will put in its best work on its best plays, and the picture with a heavy exploitation will generally profit in proportion to the investment in publicity.

The window display has come into its own and in many sections merchants now clamor for participation in these displays where a few years ago they would not even permit a window card or a photograph.

Exploitation is nothing new. One of the best exploitation men of all times was the late P. T. Barnum, and he was by no means the earliest of his type. Exploitation is not new, but it has reached a point of refinement in the past few years such as the press agent of earlier days never dreamed of. Even in the small towns exploitation ideas are being carried out that even John R. Rogers might be proud to own.

Merely an Improvement.

And picture exploitation is not wholly a matter of the past five years, though it is within the latter half of this period that it has reached its present status. Eight years ago S. A. Arnold, now an exchange man, told how he made a fake lion den for an animal picture, and it is fully that long ago that the late Frank Montgomery startled the Jacksonville public by offering to supply a darkey to fan any patron who might declare that he found the interior of the theatre too warm for his liking.

It was that long ago that a wire nail, masquerading as "a one-piece coat and suit hanger" was distributed by H. W. Llewllyn at the Vaudette theatre in West Point, Ga., and there are stunts of still greater antiquity still current.

Better and Better

Exploitation is not new, for the earliest exploitation was almost simultaneous with the first picture house; the blatant mechanical piano in the lobby of a store show. It is merely that exploitation has

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Motion Picture Projection

A Brief Résumé of Projection As It Was and As It Is

By F. H. RICHARDSON

IT is impossible to describe the subject covered by the above title adequately and at the same time briefly. The field is too large. There have been so very many changes, improvements and additions. There is so much of interest. One finds so very many things which should be described, to slight which would be so unfair both to the subject and to the reader, that one does not know where to start or when to stop. I shall therefore merely try to fill the space allotted as best I may, depending upon the reader to understand that I could not even touch upon a world of things of interest and importance without filling many, many pages, while to really cover the subject would fill the entire magazine from cover to cover.

No farther back than the year 1910 but very little knowledge and but slight skill or ability was required to project motion pictures acceptably, the term "acceptably" being understood only to mean that a somewhat dimly illuminated, oftimes badly discolored, rather shaky and decidedly jumpy picture would be kept on the screen, with not more than one-two or, at the most three breaks of the film, or stoppage from other cause, during the "show."

The apparatus was very simple, also it was very crude. Film thickness varied considerably. Sprocket holes not only varied widely both as to shape and size, but also they were almost anything else than mechanically accurate.

Screen brilliancy, as we understand it today, simply was not. Screen surfaces consisted either of plain muslin, plastered wall, a calsomined surface or a surface painted with flat paint. Thirty to thirty-five amperes was about the limit for projection, and no longer ago than 1911 the authorities of New York City absolutely prohibited the use of more than twenty-five amperes of current for projection. Sounds a bit idiotic, yes, but it was fact nevertheless.

As late as 1912 neither the "operator" (projectionist) or his work was considered as of the slightest importance. In those days the writer was many times declared to be crazy for insisting that both were deserving of serious consideration. How thoroughly fixed was the idea that the then "operator" and his work was of no importance is evidenced by the remark made to the writer by the manager of one of the largest picture houses in New York City in the fall of 1910. I had asked him why he did not employ a man of at least some ability in his projection room. The reply was: "No ability is needed. In three hours' time I can 'learn' a 12-year-old boy everything that is necessary to make him a competent operator!" And the queer part is that the man actually believed it!

It is, I think, but a statement of fact to say that absolutely the first recognition of any sort which projection and the man engaged therein ever received was when MOVING PICTURE WORLD, purely as an experiment, permitted the writer to start the old "Operator's Column," in March, 1910. Up to that time projection was purely a hit-or-miss business, with the "miss" most often in evidence.

Projector manufacturers equipped their projectors with two condensing lenses, and those lenses were used, regardless of what the working conditions might happen to be. They were spaced sometimes as much as an inch apart. The projector lamp was a light, crude, wobbly affair, the lamphouse a small, single-walled thing, and it was nothing out of the ordinary for a lamp lead to burn off in the middle of a show, or a hard spot or a bad core in a carbon to give us kinemacolor (minus the Kinema) on the screen. The waste in light was literally enormous and the screen illumination just plain punk, with many real cute little (or big) flickers more or less constantly in evidence.

And so I might go on describing the shortcomings in the projection of just a half score of years ago, but space gets smaller every line and there is much to tell by way of contrast in describing the magnificent projection of today. But before entering upon that let me speak briefly of a thing which is so closely interwoven with projection that the two are in measure blended into one. I mean that part of the show termed "Presentation of the Picture."

Presentation of the picture was an uncoined term until a man came to Broadway from a little Pennsylvania village something like eight years ago and proceeded to introduce the Great White Way and the motion picture industry to some new and novel stunts. First the Wise Ones sneered, then they laughed, but before very long they began to sit up and take the most interested kind of notice, and they have been noticing ever since.

The man was Samuel L. Rothafel. What he did was at first, from lack of a better term, called "Staging the Picture." Later this man changed to the more appropriate term "Presentation of the Picture." What Rothafel and those others who followed in his steps really did was create "atmosphere" around the projected picture. The picture on the screen had, through marvelous perfection in its making and wonderful skill in its projecting, become a really acceptable show in itself at prices ranging from 5 to 15 cents.

Rothafel conceived the idea that this really marvelous thing could be made very much more valuable by improvement in its presentation. He grasped the fact that beautiful and excellent as was the picture in itself, still it was not within itself capable of exerting a drawing power at other than low prices, but that by creating what he called an "atmosphere," the picture could be made to fill theatres at double, triple and even quadruple the price then charged.

That Rothafel was no dreamer we all now know. Presentation of the photoplay includes close and even minutely accurate co-ordination between projection room, orchestra pit, auditorium lighting effects and any tableaux, singing numbers or prologue there may be. It has added marvelously to the general effect and to the drawing power of the picture theatre.

Projection of today still has far to go before it shall have reached a satisfactory plane. But as compared with projection of just a short ten years ago it is truly wonderful.

Today the film itself is standardized as to quality and thickness. The sprocket holes are undergoing a final standardizing as to shape and size, and the photography is nothing short of marvelous.

The projector itself is a massive machine. Its optical train may now be and is selected with a considerable degree of intelligence and accuracy, though there still is much to do in that line before the best possible results will be attained. The arc lamp is massive and accurately built; also it may be, and in all good theatres is automatically controlled. Change-over is now accomplished with such skill that the audience seldom or never is aware when one projector is started and the other stopped. Screen surfaces have been experimented with and literally millions of dollars have been expended in seeking the best, though the really biggest result of this is the understanding of the basic principles involved.

The former little iron lined "coop" or "booth," which really was a sweat box, has expanded into a well ventilated, thoroughly fireproof and at least fairly commodious projection room. The high intensity arc and the Mazda incandescent projector lamps have come, and have passed the experimental stage. The exhibitor has at least to some extent been educated into the fact that an audience is better satisfied with seven reels properly presented, than with eleven reels shot through at racehorse speed.

Exhibitors are slowly beginning to understand that it is good policy to locate the projection room in any old place within sight of the screen which is of no use for anything else, and that while an audience may not actually recognize the distortion of the picture due to steep pitch in projection as such, the fact nevertheless remains that the undistorted picture is very much more pleasing to the eye.

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Anti-Deposit Law Declared Void

Nebraska Federal Judges Grant Goldwyn an Interlocutory Injunction, Finding Legislature Exceeded Its Powers—Exhibitors Will Appeal

(By Wire to Moving Picture World)

Omaha, Feb. 28.

THAT the Motion Picture Theatre Owners of Nebraska will appeal from the decision of three Federal judges sitting here Monday, when they declared the Nebraska anti-deposit law void and granted an interlocutory injunction against its enforcement was the substance of a statement issued by A. R. Pramer, president of the exhibitor organization in this State, following announcement of decision in the suit instituted by Goldwyn Distributing Corporation.

The Goldwyn Distributing Corporation, through its lawyers, William M. Seabury of New York and Arthur F. Mullen of Omaha, recently filed suit in the Federal Court in Omaha against the state attorney general and the Douglas County attorney, asking for the injunction and setting forth arguments that the law is unconstitutional.

Federal District Judge J. W. Woodrough of Omaha at once granted a temporary injunction, then called in Thomas C. Munger, district federal judge at Lincoln, and Robert E. Lewis, circuit judge of the Eighth Federal Circuit Court of Appeals.

At the hearing Monday the Goldwyn attorneys contended the law was unconstitutional because it interfered with interstate commerce, because it violated existing contractural relations, because it imposed an involuntary trusteeship, because it was discriminatory, unjust and unreasonable and that it had no application whatever to the plaintiff.

Appearing for the public officers involved were Soliciters James E. Rait, Charles S. Reed and George W. Pratt of Omaha. They denied specifically that the law violated the federal Constitution, pointing out numerous previous cases to prove this contention. They mentioned one big film distributing organization that failed, and said: "If the Goldwyn or any other company fails in New York, Nebraskans cannot get their money back, except on a percentage basis with other creditors, even though there is a trust fund." Mr. Rait quoted the Kansas and Missouri anti-deposit laws to prove his ground.

The judges conferred briefly, then gave their decision. They agreed that the money put up on deposit belongs to the exhibitor; they agreed that the money should be a trust fund, but they declared the law void, saying: "We hold the entire void because it requires the deposit of funds within a bank or trust company within the State of Nebraska."

This, they said, interfered with interstate commerce and was in excess of the police power of the Nebraska State Legislature. Said the judges: "This is not a permissible exercise of police power because it puts a hazard upon both the bailor and the bailee of having their funds lost through failure of a bank without any provision for restitution to the party entitled to the funds. In other words it takes the property of the party who might ultimately be entitled to the deposit without any consideration."

Judge Munger augmented the statement with the opinion that the law interfered with constitutional rights guaranteed in the Fourteenth Amendment. This judge also voiced the opinion that the bailor and bailee should have the privilege of depositing their money anywhere, or even not depositing it at all if they see fit.

Distributors consider the verdict an overwhelming victory in the battle against anti-deposit legislation. Five other states have such laws.

A. R. Pramer, president of the M. P. T. O. of Nebraska, was present throughout the trial. He said: "Judge Lewis said repeatedly that the law was valid and that it was a good law. We all thought the fight was won for the exhibitors until the verdict came in. The other side had given up hope. We might as well not have a law if we cannot keep the deposits within Nebraska. A Nebraska law would not apply to a deposit which was in some New York bank, would it?"

Mr. Pramer said the case would be appealed.

High Spots in the Week's News

MOVING PICTURE WORLD selfishly wishes that every week were Fifteenth Anniversary Week so that it always could be the recipient of the volume of praise accorded it on this special occasion. There is nothing more warming to the heart than honest appreciation of honest endeavors, and so efficient has this business world of ours become that efficiency is usually taken for granted and not recognized by a few words of the kind that make you feel happy.

Children hail the coming of birthdays and some married people the advent of wedding anniversaries. But who would have thought that such a prosaic event—to the general public—as the fifteenth anniversary of Moving Picture World would have awakened such general interest! Such is our delight that we forget modesty to urge readers to see what the world thinks of the World.

* * *

Among the letters of congratulation NOT received is the following from the New York State censors:

"Dear Moving Picture World:

"We gratefully acknowledge your valuable assistance in bringing motion pictures to their present position as the fifth greatest industry, for, if you hadn't, we wouldn't have these lovely $7,500 jobs.

"Appreciatively yours,
"Joey Levenson, Secretary."

* * *

Goldwyn wins the anti-deposit law suit, three Nebraska Federal judges finding that the Legislature exceeded its powers and granting an interlocutory injunction. A. R. Pramer, president of the Nebraska M. P. T. O., says an appeal will be made to the United States Supreme Court. The judges' chief point is that the law interferes with interstate commerce. One judge also found it unconstitutional.

* * *

Italy, the home of creative genius in all the arts, has enlisted the aid of the new world in regenerating the production of its motion pictures. The Italian pioneer in this respect is Dr. Francesco Stame, a jurist of note in Rome and long a follower of the cinema. Under his direction Americans will produce in Italy for Italians.

* * *

Visualize this: Fat, good-natured, popular boy sitting on a fence and eating a watermelon labeled "Votes." On either side of the fence a hungry, determined-looking youth tugging at him, each youth crying: "No, don't listen to him; you come over and play with me."

Do you recognize them? One's Roger Republican and the other's Dinny Democrat. The youth on the fence represents the much harassed film industry. This week Dinny has the floor; he is expecting "the big moving picture trust to flood the country with propaganda helpful to the Republicans." Rather difficult trying to please everybody, isn't it?

* * *

The Capitol Enterprises, Sam Harding of Kansas City, president, has incorporated for $1,000,000 to build, buy, lease and operate a chain of picture theatres in the Middle West. Options have been procured on theatres in Oklahoma, Missouri and Kansas and other houses will be constructed in the spring.

"We will acquire valuable properties in towns of population of from 7,500 to 40,000," says Mr. Harding.

Who said depression?

* * *

Right on the eve of the Congressional primaries and elections, Representative T. Frank Appleby of New Jersey embarrasses the House of Representatives by introducing a national censorship very similar to the old Huges bill. Under its terms the Federal Motion Picture Commission would have three members, appointed by the President, one to be a woman. The term of office of each, after the initial term, would be six years. The chairman would be paid $6,000; the others two members would get $5,000 each, and the secretary would receive $4,000. The annual cost of operation is "estimated" as low as $60,000.

* * *

It's open season on reformers. Now W. L. George, the brilliant English essayist and novelist, hands them some hot shot.

"If all the saints in the world would only invite the sinners to dinner there would be fewer sinners," he says, adding: "Fewer saints, perhaps, but that isn't so important."

Also: "A great many years ago someone said: 'Judge not.' We might try to keep that in mind, together with another very well known quotation, 'Vengeance is mine, saith the Lord.' The trouble with most of us is that we want to do the judging and take care of the vengeance too."

Why wouldn't that make a good slide for the exhibitor fighting the Blue Laws?

How many exhibitors are, like Jones, Linick & Schaefer, taking up the cudgels in defense of a much maligned screen? The Chicago showmen are running a paragraph on their screens that tells the truth about film folk. Why can't you?

* * *

"It has ever been the theory of the few that people can be made to be good by law," says a statement condemning governmental censorship issued by the executive council of the American Federation of Labor. That's phrasing it pretty accurately. Thanks are due Peter J. Brady, of the New York labor group, for this reverse English on dictatorship of the screen.

* * *

"The optience applauded enthusiastically."

That's a line you can expect to see soon in picture write-ups according to a story from Toronto. Clarence Robson, theatre manager there, has coined the word "optience" to succeed "audience," because picture patrons are entertained visually more than vocally. Canadians like the word and are using it more every day.

* * *

Lack of space last week prevented us from quoting "Jumping Joe" Levenson, New York censor unique, who suggested to the legislators that he be authorized to "eliminate all movie stars who do not bear respectable reputations." Doesn't the boy get the original ideas, though?

* * *

The men who direct the actual making of motion pictures will soon hear expressed the ideals of the man who will endeavor to lead the industry on to greater accomplishments. In other words, the Hon. Will H. Hays will be the chief speaker at the Motion Picture Directors' Association dinner at the Hotel Astor, New York, on March 16. The affair was arranged in his honor.

* * *

At a "good-bye" staged for Will H. Hays in Washington, D. C., by the National Press Club, the new "big gun" in the motion picture industry declared that films will become a national stabilizer in this country. A study of educational possibilities will be taken up first, he said, and the results of the study will make for better men and better women and better citizens.

Old Huges Censorship Bill Is Revived By Appleby and Introduced in Congress

THE old national motion picture censorship bogey has made its appearance in the House of Representatives in the form of a bill introduced by Representative T. Frank Appleby, of New Jersey. Mr. Appleby announces that he will urge that hearings be given on the bill at an early date. And this announcement comes just on the eve of the Congressional primaries and elections.

Under the terms of the Appleby bill, the Federal Motion Picture Commission would have a membership of three, to be appointed by the President, with at least one of the members a woman. The commission would be a division of the Bureau of Education in the Department of the Interior. The term of office of each commissioner would be six years, except that when the commission is first constituted one commissioner would be appointed for two years, one for four years, and the third one for the full term of six years. One member is to be appointed chairman at a salary of $6,000, the two members are to receive $5,000 each, and the secretary to the commission would receive $4,000.

It would be permissable for the commission to appoint advisory commissioners "to advise and assist in the examination and censoring of films," to serve without compensation, although "no person shall be appointed an advisory commissioner who directly or indirectly has any pecuniary interest in the exhibition of motion pictures or in any film exchange or firm or corporation engaged in the manufacture of motion picture films."

Low Estimate of Cost

Mr. Appleby is a conservative gentleman in that he seeks to restrict the entire cost of the commission, including salaries and all other expenses, to $60,000 a year, and in the next section of his bill he provides that the commission shall promptly license every film submitted to it and intended for entrance into interstate or foreign commerce, unless such film is obscene, indecent, immoral, inhuman, or depicts an actual prize fight, or is of such a character that its exhibition would tend to impair the health, debase or corrupt the morals of children or adults, or incite to crime, or produce depraved moral ideas or debase moral standards or cause moral laxity in adults or minors.

Of the $60,000, as shown above, $20,000 will be paid out in salaries to the three commissioners and the secretary. It is also provided that the commission may appoint deputy commissioners and other assistants and fix the compensation of each. Actual and necessary traveling expenses are to be allowed those who travel on the business of the commission, and it is to be authorized to provide itself with necessary office furniture, stationery, supplies, projection machines and appliances for the inspection of films.

It is the old Huges bill all over again. The commission is to make rules and regulations and exrcise functions necessary to the efficient performance of its duties and to secure obedience to the proposed law.

As to Licenses

With respect to licenses, the bill sets forth that if the commission shall not license any film for any of the reasons named above, it shall furnish the applicant in writing a report clearly setting forth the reasons for its rejection, and the part or parts of the film objected to, and it could grant a license conditioned upon the elimination of such part or parts. After revision the film would be resubmitted to the commission. Appeals from the decision of the commission could be carried to any federal court, "but only on the ground that the commission had exceeded or abused the powers conferred upon it" by the proposed law.

Section 9 describes the method by which the approval of the film by the commission shall be made known to the public, how many feet the title is to be in length is to be prescribed by the commission, and there is added a line that "the license accompanying the film shall be open to the inspection of any municipal official or any officer of a civic organization."

Old Films Excepted

A saving clause in the bill provides that the owners and lessees of films which shall have been exhibited in the United States prior to the passage of the proposed censorship law, shall not be required to sesure interstate licenses for such films, but each would have to furnish the commission with a list of all his films that are in circulation in interstate and foreign commerce, with a full description of each. The commission would have the authority to require that all such excepted films shall bear some designated mark or symbol in the title of the film and some durable tag on the container differing from the tag for licensed films, by which the agents of the commission may recognize them as entitled to exemption.

However, any film, old or new, transported in interstate or foreign commerce, or a copy thereof, would have to be submitted to the commission for inspection if the commission, on complaint of any civil official or of any officer of a civic society, shall so require. Any film so inspected could be licensed or excluded from interstate or foreign commerce upon the same terms as films produced after the act should take effect.

The fee to be charged for examination by the commission is placed at $1 for 1,000 feet or less, and 50 cents for each film which is a duplicate of any film which has been licensed. "Any change or alteration in any film after licensed, except the elimination of a part, shall be a violation of this act, and shall also void the license," the bill provides.

Provides for Agents

The penalty for violation of the proposed law is fixed at imprisonment of not more than one year, a fine of not more than $500, or both, in the discretion of the court, and the unlawful films or parts thereof may be confiscated and destroyed.

Section 16 provides that, upon the expiration of six months from the date of approval of the proposed law, and from time to time thereafter as circumstances warrant, the commission shall reduce the license fee to such a sum as will produce no larger income than is necessary to pay the cost of the commission, including salaries and all other expenses. That means $60,000 a year, although it has been declared that such a sum would not be sufficient to permit to commission properly to function.

Section 17 provides that for the enforcement of the provisions of this law "members of the commission or its duty authorized agents shall have the right at any or all times during the public exhibition of moving picture films to enter, without charge, any moving picture theatre or hall or other place where a moving picture exhibition is being conducted for an admission fee or price, and no proprietor or employe shall offer any resistance thereto."

The law is designed to become effective three months after the bill is signed by the President.

Appleby's Views

In support of his bill, Representative Appleby states:

(*Continued on following page*)

It's "Optience"

Crowds of spectators at the Regent Theatre, Toronto, are no longer "audiences" but "optiences," the latter term having been adopted by Manager Clarence Robson as the descriptive word for the gathering of people to see screen presentations.

The derivation of the word "optiences" is self-evident, the word being a combination of "optic" and "audience," auditors of course being those who hear rather than see.

The new word has made quite a hit locally and it is being freely used in newspaper announcements and on the street.

Arthur S. Friend Hasn't Been Able to Resist Lure of Motion Pictures Though He Left Paramount for Bar

AMONG the pioneers in the motion picture industry were a few who elected to remain in the background, while the others figured in big type out in the open. One of the men who buried himself in the history of twelve or thirteen years ago (when the industry was young) was Arthur S. Friend, who until a year ago was an executive of Famous Players-Lasky Corporation.

Mr. Friend is a Milwaukeean, a graduate of Harvard, former newspaper man and dramatic critic on several Milwaukee newspapers, and a lawyer in Milwaukee as well as in New York City. As president of the John D. Williams Producing Company he was associated in such stage productions as Eugene O'Neill's "Beyond the Horizon," and Brieux' "The Letter of the Law," with Lionel Barrymore and Doris Rankin. Going back a little beyond that, Mr. Friend had his own stock company in the Pabst Theatre, Milwaukee, for four years, numbering among his players many who since have risen to fame: Leonore Ulric, Ruth Chatterton, Theodore Roberts, William Courtenay, Ralph Kellard, Lowell Sherman, Janet Beecher, Christian Norman and Olive Wyndham.

Mr. Friend had seen a "motion picture" at the Columbian Exposition in Chicago in 1893. At Keith's, in Boston ('96-97) he had also glimpsed "a motion picture." He saw them grow, but they lacked the application of a story. When Jesse L. Lasky was wasting his substance trying to put the Folies Bergere over at the Fulton (1912), Mr. Friend tried to bring Lasky and Samuel Goldwyn together in the formation of a producing company. The Famous Players Film Company had been organized, as had the All-Star Feature Film Company, and in October, 1913, Messrs. Lasky, Goldwyn, Cecil D. DeMille and Friend organized the Jesse L. Lasky Feature Play, Inc., and the first production, "The Squaw Man," was soon under way.

The Jesse L. Lasky Feature Play, Inc., was started with a small capitalization but it grew, and later came the merger with Famous, when the new company was called the Famous Players-Lasky Corporation. The rest is well known history. But since Mr. Friend's retirement from Famous Players-Lasky and while "up to his neck in the practice of law," he formed Distinctive Productions, Inc., with Henry Morgan Hobart, formerly of Cosmopolitan Pictures, as president, and has made "Disraeli" and "The Ruling Passion" with George Arliss as the star.

Distinctive has been recapitalized at $7,500,000, and will be expanded with several stars in addition to Mr. Arliss on the company's roster.

Jones, Linick & Schaefer Defending Screen

Jones, Linick & Schaefer of Chicago have taken up the cudgels in behalf and defense of the much maligned screen in a most material manner. They are now running on the screens of their nine loop theatres the following paragraph:

"Don't believe the lurid, sensational stories you read about the motion picture industry and its people. You can easily realize that people of the calibre of Hon. Will H. Hays, Mrs. Mary Roberts Rhinehart, Rupert Hughes and Sir Gilbert Parker would not risk their invaluable reputations by an association with an industry and its people that was not clean and moral in every respect. The people of the movies are just plain home folk, no different than other humans."

Bandits Take $2,000 from Suckno's Family

Mr. Samuel Suckno and Miss Noma Suckno were held up at the point of a gun one night last week by bandits, in their home city of Albany, N. Y. The two women were on their way home from the Albany Theatre, one of four houses owned and operated by Samuel Suckno. Just as the women stepped from a taxicab at their home, they were held up by five young men who had followed them in another taxicab, evidently thinking that they carried with them the day's receipts of the four houses. The women were robbed of diamonds and money totalling about $2,000.

Mr. Suckno, ill in bed at the time, was aroused by the screams of the women, as the robbers tore their rings from their hands and the diamonds from their ears. Only a few months ago, Mr. Suckno himself had a similar experience, but the screams of Mrs. Suckno at that time frightened away the bandits. On the night of the motion picture ball in Albany, in connection with the recent New York state convention of exhibitors, Mr. Suckno's car was stolen from in front of the armory.

Shoninger Sails

James V. Bryson, manager of Universal's foreign department, has appointed Frederick E. Shoninger personal representative of Carl Laemmle on a special mission to several European countries. Mr. Shoninger, who was formerly sales manager of Inter-Ocean, will make a tour through Norway, Sweden, Denmark, Germany and Holland to report on the situation of Univesal films and distributing facilities in these countries. Mr. Shoninger sailed on the Aquitania on February 28.

Opens New Office

The American Feature Film Company, which distributes the Universal product in New England, opened its new quarters at 37 Piedmont street, Boston, Mass. These quarters are necessitated by growing business.

Censor Bill Revived

(*Continued from page* 147)

"Certain states now have censorship, but owing to the difference in regulations of different states and the fact that no two censorship boards seem to think exactly alike, great loss and difficulty is being caused the producers. I believe that producers are agreed that if a censorship is desirable—and to this I think the majority of them are agreed—it would be far better if it were under federal regulations.

"All the opponents of censorship ignore the basic reasons for such regulation, and that is the important relation of the motion picture to children and illiterates. A large proportion of the attendance of picture theatres consists of children of immature years; to which may be added a vast army of illiterate and the ignorant, and it is incredible to think that the federal government will longer permit the operation of lasting impressions upon these minds based on the immoral, the obscene, the indecent and the crime-inciting. With the establishment of federal censorship, objectionable films will quickly disappear, as the opportunity for profit for the producer of salacious pictures will be so restricted that it would never pay them to continue such productions."

Who Appleby Is

T. Frank Appleby is a Republican of Asbury Park, N. J. He was born at Old Bridge, Middlesex County, N. J., October 10, 1864. He states he has been actively engaged in the real estate and insurance business for thirty-five years. His personal advertisement in the Congressional directory sets forth that the business was incorporated in 1916 under the title of T. Frank Appleby Co., "conducting one of the largest real estate offices on the Jersey coast."

The censorship proponent hails from a strong Democratic district. He came in on the landslide that swept the Republicans into power at the last election, having succeeded to a seat held by one Democrat for five succeeding terms. Further, he is the first member of Congress to be elected from Monmouth County, N. J., in forty-nine years.

New Company Headed by Sam Harding Plans Middle West Theatre Chain; Seek Properties in Smaller Cities

KANSAS CITY is to have a new million dollar film corporation, according to an announcement made by Sam Harding, owner of the Liberty and Doric theatres there, and theatres in Omaha, Neb., and in Council Bluffs, Iowa. A company of local men have organized as the Capitol Enterprises, to build, buy, lease and operate a chain of picture theatres in the Middle West. Options have been procured on theatres in Oklahoma, Missouri and Kansas, and other houses will be constructed in the spring.

"We will acquire valuable properties in towns of population of from 7,500 to 40,000," says Mr. Harding. "Cities of this size have been sadly neglected from the standpoint of proper presentation and adequate buildings in which to house presentation of motion pictures. It has been a common fault on the part of leaders of all industries to forget that of our 110,000,000 people, 52,000,000 are agriculturists or farmers, and that of the balance of our population, 40 per cent. live in cities of less than 50,000. We have found by investigating cities of 5,000 population and over in ten states, that 80 per cent. of the towns of 10,000 to 100,000 population do not have first class theatres."

Pioneer in Industry

Mr. Harding, who is president of the new company, is one of the pioneers in the film industry and considered one of its most conservative and successful representatives. Eighteen years ago he built in Omaha the first large picture theatre west of New York. He later went to Kansas City and built the Liberty Theatre. A little more than a year ago he leased the Doric. Mr. Harding until recently was president of the Associated Exhibitors, Inc., New York.

Capitol Enterprises will concern itself not only with the building, purchasing and operating of theatres, but has completed plans for a booking affiliation with leading exhibitors in the Kansas City territory, and perhaps other important territories.

Interesting Theatre Owners

"We are not going to make any attempt to sell any form of franchise or to conduct any kind of campaign to exhibitors," continued Mr. Harding. "Those theatre owners who are wise enough and far sighted enough to appreciate the possibilities for their own welfare by interesting themselves in our proposition, providing they have first-class and profitable theatres in key centers, will be chosen to affiliate with us in our endeavor to elevate the screen.

"Capitol Enterprises has lined itself with around fifteen important theatre owners in Kansas, Missouri, Oklahoma, Nebraska and Iowa. We have received applications within twenty-four hours after the announcement of our proposition, from as many more exhibitors.

Other Officers

"Our new company is capitalized for only $1,000,000. This does not imply the extent of the financial resources when required by our organization. This particular company will act as a parent company for many subsidiary companies, or corporations."

Other officers of the new corporation are: Phil Ryan, former general manager of the Associated Exhibitors, vice-president; Dave Harding of the Liberty Theatre, secretary and manager; Harry Taylor, former manager of Pathe's Kansas City exchange, directing manager. An advisory board of eleven members will be elected later, it was announced.

Omaha Exchangemen Suggest Series of Exhibitor "Dont's"

In an effort to decrease the friction between exhibitors and exchangemen in its territory, the Omaha Film Board of Trade has gotten out a circular entitled "Dont's for Exhibitors—for the Benefit of the Entire Industry." Among the "Dont's" are the following:

Sign a contract without reading it carefully; accept any verbal agreement; contract for more films than can be played in the period of time specified; buy a new service without first making sure the old can be cancelled and then filing the proper cancellation notice; set out play dates without paying for the films as of the dates booked and then getting a gratis booking on dates other than the regular play dates of the exchange; fail to apportion play dates among exchanges with whom you have contracts when you reduce the number of days a week your theatre is open; fail to ship films on first possible train after completing run; return film C. O. D.; fail to have 'Superseding Contract" written on any contract which is taken to supersede another.

J. R. Bray Buys Former Main Realart Exchange

J. R. Bray, president of the Bray Productions, Inc., reports the purchase of the equipment of the Realart Exchange at 130 West Forty-sixth street, New York, and the setting up in the same location of an extensive non-theatrical distribution of Bray educational films.

The main offices and art department of the Bray Productions, Inc., are being moved from 23 East Twenty-sixth street to the Forty-sixth street location, where they and the Bray exchange will be conducted under Mr. Bray's own management.

A new feature of the Bray plan for schools is to offer the films in courses. Courses have been prepared in General Science, Georgraphy, History, Civics, Useful Arts and Fine Arts. Each course is related topically to the subject as taught and is outlined to correspond with the school year.

Mooser to Open Branch for United Artists in Orient

George Mooser, well known in both the motion picture and the theatrical world, has left New York City for the Far East, to establish a United Artists' Corporation headquarters at Shanghai. His "territory" will embrace China, Japan, the Philippines, India, Burmah, Siam, Java, Sumatra and the Federated Malay States.

His career embodies the work of a newspaper special writer, actor, theatrical manager, organizer, promoter, producer, Government service worker, and film executive. He is a native of California. For some time after his return to the United States he served as general manager for the Oliver Morosco interests. When the United States went into the World War Mr. Mooser resigned this position to become assistant director of the Bureau of Foreign Film Service of the Creel Committee of Public Information.

Constructive Plan for Counteracting Scandal

Two constructive suggestions for counteracting the many false stories about conditions in the Los Angeles film colony have been made by Abraham Lehr, Goldwyn vice president in charge of the Culver City studios.

Mr. Lehr proposes that picture people and other residents of Hollywood and Los Angeles write letters to the newspapers in the cities in which they formerly resided, setting forth actual conditions. It was pointed out that the industry has drawn workers from all parts of the United States, and that such a campaign would be nation-wide in scope and would carry a personal appeal.

The second suggestion is that all players and stars who send out photographs to the "fans" should include a personal statement about the life in Hollywood.

Accept As Members Oregon Exhibitors

The Motion Picture Theatre Owners of America, Northern California Division, is taking in as members some exhibitors from Oregon, this arrangement to continue until such time as an organization is effected in the Northwest. The Greulick and Matlock Theatres of Pendleton, Oregon, have joined, and others are expected to take this step. Plans are being made for attending the May convention at Washington and the California delegation will probably fill a special car. The regional house organ of the local organization has been changed from a monthly to a semi-monthly publication.

Woman Named Manager

Mrs. A. H. Sessions, one of the best known woman film executives in the industry, has been appointed manager of the W. W. Hodkinson branch in New Orleans, effective on January 6, according to an announcement from the Hodkinson offices this week.

For several years Mrs. Sessions was manager of the World Film branch in Atlanta. Later she became manager of the Republic branch in Atlanta and when the Republic branch was closed Mrs. Sessions went on the road as special representative for one of the large distributing companies.

Italy Seeks Our Aid in Picture Making

(*Continued from page* 149)

They passed sentence and carried it into execution with the result that at this writing the Italian picture is almost banished from the Italian screen. The movement against the inferior and objectionable pictures had just about started when I crossed the Italian border in the first days of last November. It has been growing in volume and emphasis ever since, until today, out of ninety odd studios in Italy, not one is doing anything like its former quota of work, while more than 90 per cent. are closed altogether.

There was no organization behind the movement; no mass meetings were held; no formal public protests were launched; indeed there was no propaganda of any kind. It was the silent vote of the plain people, which condemned the shocking abuses within the Italian motion picture industry. The oft-repeated words that "the public is the best judge of the motion picture" and that "they will not in the long run tolerate gross incompetence and immorality," have been most literally demonstrated in this great kingdom of Italy.

Industry Badly Split

It is very true indeed that every nation gets the films it deserves. The industry here, instead of learning its lesson, is badly split into hostile camps. The artists, directors and employes of studios have lately plastered the walls of Rome with proclamations and manifestos seeking to place the blame for the present deplorable situation on the theatre owners, who are accused of favoring the foreign films because they are cheaper.

Of course this cannot be true as far as the American films are concerned. The theatre owners have struck back with proclamations of their own and with pertinent statements in the press and on their screens. In the course of these statements they do a lot of plain talking. Their strongest argument is directed against the abuses in the studios. They speak of the evil conditions in the studios, of the shameless favoritism shown by directors to women stars of a certain type; they call attention to the wilful waste in production, to the absurd and extravagant salaries and to the general incompetency of the management.

Results of "Trustification"

They hint at the bad results of the trustification in the Italian producing field and declare that they are only echoing the criticisms of their patrons. They ridicule the idea that they are opposed to films of Italian origin and pledge themselves to give the preference to the home product whenever possible. They find, however, that they cannot stay in business by renting Italian films merely because they are Italian and irrespective of their entertainment value.

They deplore the decadence of the native film and promise to encourage every honest effort to make better films and regain the ancient prestige of the Italian film. They praise American pictures simply because they find that American pictures have better drawing power, because they are better made and rich in entertainment value.

There is no doubt that more American pictures would be seen on the screens of Italy were it not for the very strong competition from France and especially from Germany. I have not seen a single picture from any of the Scandinavian countries, though I have seen plenty of German pictures camouflaged as Danish or Norwegian. The German productions are obviously and admittedly inferior to both the French and the American, although occasionally a good one may be seen.

The advantage of the Germans over all other foreign pictures lies in the extremely low value of the German mark. At this writing the German mark is worth one Italian centesimo and 500 lire will buy a pretty fair sort of German picture for the Italian territory. On the other hand it takes more than twenty lire to make an American dollar.

The French competition is not so serious. There is an excellent field for the import of American films into Italy provided the American exporter is satisfied with small profits for a while. Once the Italian public get used to the American picture there will be less difficulty about getting a good price for American films.

Exploitation Made Rapid Progress

(*Continued from page* 143)

been lifted into an art since our last period of celebration.

There is still one great drawback—or perhaps two—to the more widespread use of this most valuable factor. One is the failure of the small house exhibitor to realize that most stunts, no matter how pretentious, can be adapted to his own theatre. The other is a laziness; a disinclination to effort that all too often fosters the first belief.

Exploitation, adapted to the purse of the exploiter, lies within the means of even the 200 seat house. It all depends upon the manager. Some men would starve on a leading thoroughfare. Others are not content unless they sell their big features to a greater number of admissions than there are residents of the town. Between the two extremes are various grades of advertisers, but the better the business, the better the exploitation, or you may reverse that order if you wish and say the better the exploitation the better the business, and this will be the more nearly correct.

Exploitation has passed from the novelty stage. It is now essential to success, and it has reached a stage of development undreamed of ten years ago.

And it has become so varied as to defy classification. It may be a card with some clever wording or a parade of ten thousand boy scouts to a special performance of some play with a particular appeal. It may be a throwaway in some foreign language or a newspaper contest which stirs ten thousand contestants to action. It may be the distribution of some inexpensive souvenir or it may be a "potato matinee" which brings in tons of food for distribution to the poor of a great city. Even so small a thing as an intentional mistake in the lettering of a sign may become exploitation.

It pays the exhibitor, and it pays the man who makes the films, and now comes the last development of all. The man who makes the films is giving his advertising space to the exploitation of exploitation rather than to meaningless adjectives and extravagant assertions.

Exploitation has ceased to be a novelty. It has become a business necessity, and when the next five-year period rolls around, the story of exploitation will be even larger and still more interesting, for it has come to stay; the salvation of every branch of the business—the despair of the drama manager.

Barth with Screen News

E. G. White, general manager of the Associated Screen News, Inc., announces the appointment of Gus Barth as head of the selling branch of the firm.

Mr. Barth has been sales manager for the Claremont Laboratory for the past two years.

Motion Pictures Will Become National Stabilizer in This Country, Says Hays at National Press Club Dinner

THE quarters of the National Press Club in the Albee Building, Washington, D. C., were converted into a replica of a motion picture studio, with its president "Bob" Armstrong as director, and Jack S. Connolly, Washington representative of the N. A. M. P. I., as an able assistant, to stage a "Good-Bye" to Will H. Hays. The event was incident to his entrance into the motion picture industry and his outgo as Postmaster General and member of President Harding's Cabinet.

The big assembly room was so decorated as to give it the appearance of a motion picture rialto. The walls were completely covered with one sheets, six sheets and photographs. Back of the small stage was a cartoon of Mr. Hays in colors. At one side was one of the large package mail boxes. Nearby was a rural free delivery box guarded by four stalwart marines, veterans of Belleau Wood, under orders to keep newspaper men and others from prying into it.

Battery of Comeramen

In front of the stage was the battery of cameramen who, at the word "camera" proceeded to film the reception line which filed past the P. M. G. and included some of the foremost news and magazine writers of the country, members of Congress, government officials, and among the members of the Club who stood out in the spotlight were Secretaries Davis of Labor and Wallace of Agriculture.

Theodore Tiller, of the Baltimore Sun, and Avery Marks, managing editor of the Washington Times, put on a skit, the former dressed to represent William S. Hart, the latter as a hardboiled postman.

The gathering was interested to know just what Mr. Hays was going to do when he got into harness in the motion picture business.

To Aid in Two Things

"I am going into this great enterprise with a great deal of misgiving," said Postmaster General Hays. "I do not know what we can do with this new job. A man's job is just what he makes of it. I do not know what the future holds forth. I want to call your attention to just what it is and to have, if possible. that same sympathy and co-operation in this new task that you have given me in the old one of Postmaster General.

"The job is this.

"All the producers and distributors in the moving picture business have joined together in a new organization to do mutually those things they are mutually but not competitively interested in. I am to aid in doing two things. First to attain and then to maintain the highest possible standards of motion picture productions. (Applause) Second, to develop to the highest possible degree the spiritual, moral and the educational value of the industry. (Applause) When I met with these men they did not discuss with the matter of censorship. I have no doubt it is their purpose to so conduct themselves to improve production that they will warrant and receive that public support and commendation they are entitled to.

"I am glad I am going to get into a job where everybody is on the same side," continued the speaker. "I am tired of strife. I want to work for a cause, because I am essentially a crusader. It is only in that kind of work that I feel comfortable. In this new job we are all on the same side of the table. There is no conflict here.

Must Have Amusement

"The people must have their amusement. If they do not have it they get red."

Mr. Hays spoke of a child who cried and had to be amused with a rattle. He said if the child is not so amused it literally gets red. He declared it is just the same with the adults.

"Today the motion picture is the principal amusement, the chief amusement really, of a great majority of the people of this country," continued Postmaster General Hays. "More than twenty millions see moving pictures every day. It is the sole amusement of millions and millions of our people. If it is the chief amusement of a great majority of our people and the sole amusement of millions it will become the national stabilizer in this country. The potentialities for moral influence and educational value in moving pictures are limitless. Everybody admits it. If that is so, and it is, then its integrity must be protected just as we protect the integrity of our churches and its quality developed just as we develop the quality of our schools."

Cannot Use Screen Wrongfully

Mr. Hays declared it would not be possible to use the screen for wrongful purposes. He added that anyone who tried to do that would be defeated in the attempt. The screen cannot be used wrongfully either directly or indirectly, he declared.

Mr. Hays said that the men who are forming the new organization are looking far ahead. He added that in the short time that they have been interested in this industry they have done a wonderful amount of good and they certainly will accomplish very much more in following out their plans for the future. The speaker asked for the confidence of the members of the press and he was assured that they all had kindly feelings for him.

The newspaper men applauded the statement by Mr. Hays that he had recommended to the industry that pictures be made suitable for boys, to be shown in the theatres throughout the country Saturday mornings without charge. He declared that this would do as much good as the Boy Scout movement.

The moving picture business is the fifth industry in the country at the present time, he pointed out. The men in the new organization are going to study the opportunities that are open to them and increase it still further. A study of the educational possibilities of the movies will be taken up first. The results of their study will make for better men and better women and better citizens, he added.

C. H. Goulding to Manage Eastman's New Theatre

George Eastman has announced that the National Academy of Motion Pictures at Rochester, N. Y., will be managed by Charles H. Goulding when it opens next fall. Already the exterior of the building is about complete and mechanics and artisans are engaged on the interior.

Mr. Goulding was engaged about a year ago and has since been studying exhibition. He will arrive in Rochester at an early date and will take personal charge of the many details of engaging the staff and getting the theatre ready for opening.

Mr. Goulding entered the theatrical business in 1900 and since then has been for the most part identified with the Keith and Proctor interests. Early in 1921 he resigned the management of the Proctor Theatre at Schenectady to accept the management of the Eastman Theatre, although no announcement of his engagement had been made. At present he is with the Biddle Holding Company, 452 Fifth avenue, New York City.

May Inflict Censors Upon Kentucky

Kentucky censorship is beginning to look dangerous as a result of action at Frankfort. However, the local and State exhibitor associations are watching the matter closely. For several years past the exhibitors have been able to defeat such movements as they come up at every legislative session.

News dispatches from Frankfort, Ky., state that the bill creating a State Board of Censorship for moving pictures was reported favorably in the Senate. Senator Hiram Brock, author of the bill, said the committee report was not unanimous, and that no more hearings would be held.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE decision of three Federal Judges, sitting in Omaha during the present week, called the Anti-Deposit Law in the State of Nebraska void, and an injunction was issued against its enforcement. It is stated that the case will now be appealed to the United States Supreme Court. This means, of course, a long and unsatisfactory series of delays, which are inevitable in the higher courts, and it would seem to be a wiser thing for the exhibitors and the distributors to find some way to settle a problem which has been cussed and discussed for several years in the business. It may be that the new head of the producers and distributors groups will be able to suggest some way out of the difficulty, as the trend of the business is toward harmonious co-operation and against legal battles within the industry. Such suits as we are forced to indulge in would better be against censors and others who within or without the industry are seeking to destroy it.

A Word to Will H. Hays

WHEN this issue reaches the eyes of our readers you will have officially associated yourself with two important elements of the moving picture business and will have become in an important capacity, a part of the industry itself.

You have accepted a responsibility that is attended by many problems, and you face an opportunity for service to the American people, the great public and to the screen which can scarcely be measured.

You have taken a commanding position, which has been offered to you because of your clean record as a man and your fine repute as an executive of especial ability in large affairs. You were sought out and chosen from among the big men of the United States as the one best fitted to be a shepherd of a flock that never has had a shepherd and which has needed one to protect it against the wolves of reform from without and the black sheep from within.

Your arrival has been viewed with mingled feelings by some persons in this business. Your own record and reputation have filled some men with fear that their own selfish ambitions may be interfered with. These men you will soon discover and you will dispose of them or utilize them as the best interests of the business as a whole will dictate. They are fearful because your advent may make a program of bunk, false rumor and character assassination a little more difficult than it has been heretofore.

The only fault they have been able to find with you thus far is your reputed salary which, spread over a business that is exceeding a billion dollars a year, is only formidable when used as a political argument with those who earn less. We venture to say that with the work you have in hand you will earn every nickle of your stipend.

We believe you will find in the rank and file of the moving picture business, in all of its branches, as well as those you particularly represent, a cordial and enthusiastic support for any and all policies, acts and plans which have for their purpose the advancement and upbuilding of the screen in good morals, in good taste, in a higher intelligence, in the improvement of the screen as a medium of expression and as an influence for the betterment of mankind.

The success of your labors can scarcely be immediate, for the task before you is mighty, but we believe you have the confidence and the best wishes of the vast majority of the business.

In every movement for the raising of standards and the improvement of conditions you can be assured of our wholehearted support.

ARTHUR JAMES.

"Here's wishing you all good luck and less need for it."

—George Eastman

The Motion Picture Industry is not a creature of luck; it is an institution—too substantial to be rocked by obstructionists and destructionists whose reach exceeds their grasp.

Let us convert or condemn the thoughtless volunteers who provoke preposterous publicity by confusing fancies with facts.

Let us suppress the ridiculous stories which are circulated ***within*** the trade at the expense of the Industry:

I don't believe that the sturdy little fighter who made Independent "Pictures" possible ever thought that ***"The Red Lantern"*** *was a railroad serial—*

There are no copies of cables inviting ***Will Shakespeare*** *and* ***Vic Hugo*** *to write for the "fillums"—*

Nobody has ever seen a party of Motion Picture people jump out of an ***empty*** *cab.*

Joke, if you will, ***judiciously;*** work ***consistently;*** cultivate ***courage*** and ***courtesy;*** employ ***manly methods;*** remember that ***The Golden Rule*** is not a metal yard-stick, and we will find more ***Pride, Pleasure*** and ***Profit*** in this Motion Picture world of ours.

Watterson R. Rothacker

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

Founded 1910
by
Watterson R. Rothacker

News from the Producers

By C·S·SEWELL

Future Paramount Features to Continue Multiple Star Policy

Paramount's policy of putting many well-known screen artists in one picture has proved so successful that it has been decided to follow it indefinitely, according to a statement from that company. The multiple star policy was launched with the production of Cecil B. DeMille's "The Affairs of Anatol," in which Wallace Reid, Gloria Swanson, Elliott Dexter, Wanda Hawley, Theodore Roberts, Agnes Ayres, Monte Blue, Bebe Daniels and others almost equally well-known, appeared. Then followed George Fitzmaurice's "Forever," George Melford's "The Sheik," "Moran of the Lady Letty,' all with more than one star.

William De Mille recently completed "Bought and Paid For," adapted from George Broadhurst's play, and Jack Holt, Agnes Ayres and Walter Hiers appeared in the leading roles, and is now preparing for Rachel Crothers' "Nice People," with Wallace Reid, Bebe Daniels and Wanda Hawley. Sam Wood has just finished Elinor Glyn's "Beyond the Rocks," in which Gloria Swanson is supported by a stellar aggregation. Thomas Meighan and Lois Wilson, Dorothy Dalton and Wanda Hawley, Betty Compson and Tom Moore, Bebe Daniels and Jack Holt, Rodolph Valentino and May McAvoy are some of the combinations of talent and popularity in individual casts, which the Paramount statement says, will increase drawing power of each picture at least fifty per cent.

First National Week Proves Huge Success

First National Week, which opened on February 18, came to a close on February 25 with a record-breaking volume of business on the books of the company. It was the most successful event of its kind ever staged by Associated First National Pictures, Inc., the total bookings being double those obtained during the various territorial First National weeks of 1921.

The hearty accord with which the exhibitors, both franchise holders and others, entered into the spirit of the occasion demonstrated the successful working out of the principle of exhibitor co-operation which brought First National into being and has given it its commanding position in the motion picture field. There was a ready response to the idea of celebrating the week by showing only independent pictures, and in a number of the exchanges every print available was in use throughout the period.

Reports from many of the theatres which had booked solid with First National attractions stated that business was better during the period than in any week within recent history.

The theatres which participated in the celebration of First National Week numbered 5932, of which 2785 booked First National attractions solidly throughout the period. The total number of days bookings reached 25,057.

"Beauty's Worth" by Sophie Kerr Is Marion Davies' Next Picture

"Beauty's Worth," a story by Sophie Kerr, is the next Cosmopolitan Production in which Marion Davies will be seen in the star part. This production will be released by Paramount on March 26th. It is the second picture in which Davies has been directed by Robert G. Vignola, the first having been "Enchantment." Miss Davies has in this photoplay a role quite new to her: she plays the part of a demure and shy little Quaker maid dressed in the plain grey gown and bonnet of the sect.

Sophie Kerr's story, which appeared in the Saturday Evening Post, was adapted to the screen by Luther Reed. It has excellent picture values—this narrative of a girl whose subtle beauty and naive charm are overlooked by all of her associates save one and he an artist with an eye trained to skilled observation. This Cosmopolitan Production poses the old, old but ever interesting question: what is love? Is it the joy in companionship, is it mutual regard for the qualities of mind, is it respect for high principles? Or is it the pleasure a man finds in having the girl of his heart praised by his associates as "stunning" or "stylish?" Marion Davies, in the guise of Prudence Cole, produces the reply to this problem.

The cast that surrounds the star includes Forrest Stanley, Hallam Cooley, Antrim Short, June Elvidge, Truly Shattuck, Lydia Yeamans Titus and Thomas Jefferson.

Much of the first part of the picture was photographed outdoors. California locations of surpassing beauty were used to great advantage by the cameraman, Ira H. Morgan. There is in "Beauty's Worth" a charade performance of three acts and it is in this that Joseph Urban finds full scope for his artistic genius. The second act discloses the interior of a toy-shop and the third scene is the interior of an Indian temple in which the star is a gorgeous idol coming to life at the entrance of the real devotee. Mr. Urban found his inspiration for this temple scene in a treasured exhibit at the Metropolitan Museum of Art.

Vitagraph Special Popular in West

Vitagraph's production of "The Little Minister," in which Alice Calhoun and Jimmy Morrison are featured, recently played at Rock Springs, Wyoming, which happens to be the home town of little "Mickey" Daniels, in the cast.

The manager of the Rialto Amusement Company, of that town, wired Vitagraph's Salt Lake City branch last week saying that "The Little Minister" broke all records for receipts and attendance, and also that "young Daniels sure looks like a comer. Twenty-six hundred and ninety-four paid admissions in one day—more than any other three-day picture. Thanks for booking us this winner."

Tom Terriss Starts Work on "The Challenge" for Star Company

Tom Terriss has begun work at the Peerless studios, in Fort Lee, on a modern society drama for the Star Pictures Productions' Company, of which Harry Cahane is general manager. Major Fiorella H. LaGuardia, formerly president of the Board of Alderman, of New York City, is general counsel of the company. The pictures are to be known as Tom Terriss productions. The first, written by Solita Solano, and adapted by Mr. Terriss, is "The Challenge." The featured player is Dolores Cassinelli, "the Cameo girl," and Rod LaRoque is leading man.

"The Challenge" is the fifty-third picture directed by Mr. Terriss, whose last previous work was done for International Film Service Company. Born in London, the son of the late William Terriss, one of the foremost actors of his day, Tom Terriss grew up in the atmosphere of the stage. When his father, William Terriss, was killed by a lunatic at the stage door of his theatre in London, Tom and his brother inherited a tidy sum which they proceeded to spend by touring the world, the future director writing a series of stories for the London "Daily Mail." Once more in his native city, and again "broke," Terriss decided to give a repertory of Dickens plays. In preparing these productions he was aided by his grandfather, the eminent historian, George Grote, who knew Dickens intimately. Tom Terriss gave his Dickens series throughout Great Britain, the United States and Canada, gaining a great reputation as a character actor and producer.

He was persuaded to transfer his activities to the screen, his first picture being "The Chimes" for World Film. Interested mightily in the screen, Terriss became a director. He staged fifteen productions, starring Alice Joyce, and made such specials as "Trumpet Island," "Dead Men Tell No Tales" and "The Heart of Maryland." It is interesting to note how closely identified with the stage and screen Tom Terriss's family has been and still is. His sister, Ellaline Terriss, is known as the Maude Adams of England. Her husband, Seymour Hicks, is one of the leading playwrights and producers of England. Tom Terriss's wife is the former Mildred Deverez, famed on the American stage for her grace and beauty.

Ince Visits New York After Two Years of Strenuous Production

Thomas H. Ince is in New York on a two weeks' vacation after the most strenuous production schedule of his career, and has been spending part of his time in conference with officials of Associated First National Pictures, Inc., distributors of Ince productions. This trip is Mr. Ince's first visit to New York City in two years.

The Ince studios at Culver City, Calif., have been working on full schedule on a series of eight special productions, the first of which is to be "Skin Deep," with Florence Vidor and Milton Sills. The list includes "The Hottentot," Willie Collier's stage success, with Madge Bellamy and Douglas McLean, "Finding Home," "When She Marries," "The Brotherhood of Hate," "Jim" and another the title for which has not been selected. In addition to the Ince production schedule other independent producers have been at work at the Ince studios, including Maurice Tourneur, who has been filming "Lorna Doone" and J. Parker Read, Jr., whose forthcoming picture, "Pawned," was produced on the Ince "Lot."

It was thirteen years ago that Mr. Ince led the procession of motion picture production to the Pacific Coast, establishing a studio in the Santa Monica Hills. Out of that grew Inceville and later his magnificent studios at Culver City.

Selznick Cameraman Makes First Midwinter Ascent of Mt. Rainier

The first midwinter ascent of Mt. Rainier, highest peak of the Cascade Mountains and the loftiest, save one, on the North American continent, has just been accomplished. And the first man to reach the summit was Charles R. Perryman, staff correspondent of Selznick News, located at Seattle.

Newspapers, particularly in the Far West, have had much to say about this spectacular ascent over almost impassable snow and ice, cross-heads on the front pages of papers in Seattle and Portland appearing for several days.

Fourteen hundred feet of remarkable motion pictures made by Mr. Perryman are soon to be included in issues of Selznick News.

Has Never Missed a Story

For years Mt. Rainier has provided about the only real mountain-climbing sport on the North American continent. Easily accessible from Seattle, Tacoma, and Portland, it has attracted scores and hundreds of scientific men and tourists who have learned the glories of mountain climbing in the Swiss Alps. Not so long ago the first ascent to the top of the mountain made at any season of the year was accomplished after great difficulties. Just a week or two ago the project to climb the mountain under the most difficult conditions possible, in the dead of winter, was put under way. Three Swiss mountain climbers came to this country to make the attempt. The Selznick News camera man saw the value of the story and his first intention was to merely trail along. He happens, however, to be the kind of chap who can only do a certain amount of trailing and, when the final dash came, proved himself the real hero of the expedition.

The final dash required fifteen and one-half hours in a temperature many degrees below zero. One portion of the ascent was up a wall of ice in which it was necessary to cut out each step of the way. Crevasses in the ice were encountered, making long detours necessary and others even more dangerous because of the fact that they were covered with thin sheetings of ice and snow, the breaking of which would have precipitated the climbers hundreds of feet downward to certain death.

Left Bottle on the Summit

When the summit of the mountain had been reached a search was made for a bottle containing the evidence left by previous climbers, in the summer time. This was not discovered. Perryman and his party left their evidence in a similar way to be picked up by climbers who may reach the summit at some future time.

When the quartet returned to their last camping place, all of them were in a state of collapse. One of the men had suffered severe frost bite. Perryman, with his motion pictures only half finished, showed the stuff of which he is made by hurrying back to civilization many hours before the other climbers found it possible to continue their journey.

Perryman Is War Veteran

Perryman was a student at Columbia University at the time war was declared, he enlisted in the army and rose to the rank of captain of the aerial photographic section.

After his discharge he came to Seattle and has been the news cameraman of the Selznick company in this section for more than a year. Last summer he flew over Mt. Rainier, taking the first pictures of the mountain from above. Sometime later in the fall, he was shooting pictures of the Columbia River Highway from an airplane when the plane fell into the Columbia River. Another stunt was going with the light boats to the Sound lights in a storm.

He is twenty-four years old. Particularly noticeable of his features is the tightly shut mouth, shut with a double determination, not to talk about himself and to "do his job."

Sardine Industry Shown in Picture

"The Silver Harvest," a picture story of the sardine fishing industry along the coasts of France and Portugal, will be the next release in Educational's series of World Wanderings.

The current release of this series is "Dawn to Dusk in Egypt," which is now showing at the Criterion Theatre in New York, where on February 19 it began an indefinite run.

"Isle of Zorda" Pathe Special Will Be Released on March 26

Pathe announces that "The Isle of Zorda" will be released on March 26, and reports lively exhibitor interest throughout this country in the Louis Nalpas' picturization of Jules Verne's so-called "Monte Cristo" novel. This was played in fifty-four Paris theatres last summer, and is still playing there. Besides the picture's impressiveness due to strong dramatic action, and artistry, it is declared to strike a popular note in the realism of its Oriental scenes.

Readers of the novel remember Jules Verne's masterly scenes in the Algerian slave market, and those in the harem where the heroine is held under duress until the hero returns from his "Isle of Zorda" to bring retribution upon his enemies and hers.

Since the announcement that the American rights of distribution of the Jules Verne picture had been acquired by Pathe, it is reported that the volume and character of exhibitor inquiries promise exceptionally early and widely distributed bookings.

Specialized in These

Louis Nalpas has specialized in this class of production since his entrance into the cinema field in 1912. Among the outstanding productions supervised by himself is his "Monte Cristo" serial in seven episodes of five reels each, preceded by Dumas' "Three Musketeers." In 1918 he drew upon the Arabian Nights Entertainments for his big European feature success entitled "The Sultana of Love," which was followed by "Tristan and Isolde."

"The Isle of Zorda," is declared to exhibit the highest point reached by Nalpas in his working out of lighting and other effects for which his productions are celebrated.

In Southwest "Four Horsemen" Is Breaking Box-Office Records

The business depression in the Southwest is said to have failed to make the slightest impression on "The Four Horsemen of the Apocalypse." The Rex Ingram production for Metro, which showing at a big advanced price, continues to pack theatres and is establishing new house records.

In Miami, Arizona, "The Four Horsemen" played at the Lyric Theatre, and manager Souris says: "Never in history of Miami has such enthusiasm been shown here over any motion picture. Played to sold out houses both nights and smashed all house records."

In Globe, Arizona, this picture played at the Martin Theatre and Manager Rabogliatti reports:

"In face of very bad business conditions we did capacity business both days. It broke all house records for advanced price pictures."

The box office pulling power of the Rex Ingram picture is said to have been steadily increasing, so that it continually runs ahead of its own records. This was witnessed at its recent extended engagement in the Capitol Theatre, New York, where it is announced as having broken the Capitol attendance records.

"The Four Horsemen of the Apocalypse" was adapted by June Mathis from the war novel of Vicente Blasco Ibanez. The photography was by John F. Seitz and the art direction by A. J. Myers. The cast includes Alice Terry and Rudolph Valentino.

Following on the heels of "The Four Horsemen," "The Conquering Power," produced by Mr. Ingram with the same assistants and principal actors, is duplicating its predecessor's success.

Mr. Exhibitor— READ THIS!

OFFICE OF THE PRESIDENT

Theatre Owners Chamber of Commerce
723 Seventh Avenue
New York

February
25th
1922.

Editors,
Screen Snapshots,
1600 Broadway,
New York City.

Gentlemen:

It will undoubtedly please you to know that a great many of my patrons who are real movie fans, have been commenting upon the wonderful work you are doing in keeping the public in touch with the real life of the film players, both in the studios and in their homes.

Every exhibitor should encourage you in your good work by running every issue of Soreen Snapshots, as this reel is not only excellent entertainment, but it is doing much to off-set the unpleasant and untrue publicity and gossip regarding life in Hollywood, as it is being played up in the daily newspapers.

Congratulations on the good work.

Yours very truly,
THEATRE OWNERS CHAMBER OF COMMERCE

William Brandt

PRESIDENT

Lloyd Hamilton and Jack White Putting in Final Work on Their First Year Schedule

Lloyd Hamilton, popular comedy star, and Jack White, director, and his partner in Hamilton-White Comedies, Inc., are putting in their final work on the first year's production schedule of their new producing organization, with a fine showing to their credit for Mermaid Comedies.

Hamilton is finishing his work on the sixth and final picture of the year in which he is featured, while White is about to start the seventh of the Jack White productions, which will be the last of the year's group of Mermaid Comedies.

Starting off the new series with "Robinson Crusoe, Ltd.," which, as one big national trade journal expressed it, "has been a hit wherever shown." Hamilton, as the star in six of the thirteen pictures, and White, as supervising director of all Mermaid Comedies, have put the best effort of their careers into these pictures, it is stated. With distribution through Educational Film Exchanges, these fine examples of film fun have taken a place as one of the most popular of all comedy series, of whatever length, Educational states.

Hamilton has been known to film fans for several years. Beginning with the old "Ham and Bud" Comedies, he has won many friends among exhibitors and theatregoers, it is stated. With his name in lights in front of the theatre and with his comedies advertised on twenty-four and thirty-two sheet stands, Hamilton's pictures have frequently attracted exceptional comment from newspaper critics at big first run houses, even when playing with big features, according to reports. Unusual newspaper comment also has been made, it is said, about the Jack White productions, in the later releases of which Lige Conley has been given the leading parts.

The New York Evening World, on the day after "The Vagrant," Hamilton's second picture of the series, began its run at the Strand Theatre, remarked that "The Educational Films Corporation is releasing a 'pip' of a Mermaid Comedy this week. With Lloyd Hamilton as the man who dodges work, 'The Vagrant' is one of the funniest short reelers seen for many a moon on Broadway."

"The spectators at the Strand yesterday all but became hysterical while watching it," according to the New York Morning Telegraph. The Chicago Daily News gave half a column to discussion of "For Land's Sake," the first release of the Jack White productions, shown in that city. Lige Conley, who appeared in the all-star cast in "For Land's Sake, is now featured by White.

Exhibitors and trade publications alike have been most liberal in their praise of Hamilton's latest work, it is stated. Big first run bookings have also been a good indication of the growing popularity of these subjects. From Broadway to Los Angeles and San Francisco, the Mermaid Comedies have won a permanent place in well known first run houses, Educational says. All of the four pictures of the series that have been released by the New York exchange have been shown at the Strand. They are "Robinson Crusoe, Ltd.," and "The Vagrant," featuring Hamilton, and "For Land's Sake" and "Free and Easy," Jack White productions with all-star casts, including Conley. Other representative first-run houses that have regularly run Mermaid Comedies this season include the Olympia in Boston; New Chicago, Tivoli and Riviera in Chicago; Stanley in Philadelphia; California in San Francisco; Kinema in Los Angeles; Broadway Strand in Detroit, and Loew's in Cleveland.

The best comedy talent available has been the rule in the supporting casts, it is stated. Irene Dalton, who had become popular for her work in other comedies, made her first appearance with Hamilton in "Robinson Crusoe, Ltd.," and has been his leading lady in each picture since that one. In the more recent Jack White production Elinor Lynn, winner of the Thomas H. Ince beauty contest, has been Lige Conley's leading lady.

Under White's supervision, Hugh Fay and Bob Kerr have done most of the directorial work, with the assistance of several other men who have made enviable reputations for their work with the megaphone. Lloyd Bacon and Archie Mayo have been among those who produced the scenarios.

The Mermaid Comedies featuring Hamilton that have already been listed on Educational's national release schedules include "Robinson Crusoe, Ltd.," "The Vagrant," "The Adviser" and "Rolling Stones." "The Rainmaker' will be the next release, to be followed by the sixth picture, now being completed.

Spanish Story for Mae Murray's Next

In Mae Murray's next picture, "Fascination," which is now being screened at Tiffany Studios, New York, for release by Metro, all of the scenes are laid in Spain. The interior settings are being constructed by Charles Caldwallader, and to avoid the possibility of criticism, a Spanish artist, Francis Cugat, has been working on every "set." Another critic of the Spanish backgrounds has been Senor Ferrara, the Spanish consul in New York. In "Fascination," Miss Murday appears as the daughter of a Spanish-American marriage. The story is by Edmund Goulding, and directed by Mr. Leonard. The cast includes Helen Ware, Courtenay Foote, Creighton Hale, Vincent Coleman, Robert W. Frazer, Charles Lane, Emily Fitzroy and Francis Puglia.

Ray Anxious to View Reissues

Charles Ray will soon be seen in the revival of twenty two-reel productions which were made before he became a star and long before he started producing for himself.

"What do I think of the showing of these pictures?" Mr. Ray repeated, when questioned at his studios the other day. "I welcome it. I shall take advantage of the very first opportunity to see these films again and I feel certain that they will find no more interested observer anywhere."

Finishes Film

Buster Keaton has completed filming of "My Wife's Relations," his latest super-comedy for Joseph M. Schenck, to be released through Associated First National.

Pathe Adds Another Film to List of March 12 Releases

Pathe Exchange, Inc., announces the addition of the new Pathe Playlet, "Little Mary Sunshine," starring Baby Marie Osborne, to the collection of short subject features and the one serial episode scheduled for release the week of March 12. The offering has been re-edited and cut down to three reels from its original feature length.

"Danger Rails" is the eleventh episode of the latest Pathe serial "White Eagle," starring Ruth Roland. "On the Fire" is the current re-issued one-reel comedy starring Harold Lloyd. "The Bow Wows" is the title of the latest Hal Hoach comedy featuring "Snub" Pollard. "The Spendthrift" is the current animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc.

Pathe Review No. 146 contains an interesting variety of subjects, featuring "The Oyster's Rival," in which the secret of manufacturing pearls is disclosed. Pathe News Nos. 22 and 23 present the current events of interest throughout the world. Topics of the Day No. 11 supplies the screen with the latest bits of wit and humor.

"Missing Husbands" Pleases London

"Missing Husbands," the forthcoming Metro release of the Paris photoplay, "L'Atlantide," is said to have duplicated its French success in its London premiere at Covent Garden, where it was presented by Walter Wanger. The American and Canadian rights were recently purchased by Metro.

Covent Garden, the home of grand opera in London, was taken over several months ago by Wanger who inaugurated a policy of big motion pictures.

"Missing Husbands" is the screen version of Pierre Benoit's novel, "L'Atlantide," which was crowned by the French Academy. The photoplay was produced in France with an all-star cast of French cinema artists. The story concerns the adventures of two French explorers in the Sahara desert.

Critics of Los Angeles Papers Praise Nazimova's "Doll's House"

"Nazimova reaches the apex of a long career in her screening of the famous play, 'A Doll's House,' and has proven herself, in this picture, a master of versatility in her conception of Nora Helmer, Ibsen's famous character," says the critic for the Los Angeles Record, in writing of the showing of this United Artists release at the California Theatre. "Nazimova has come back in her first United Artists' production of Ibsen's 'A Doll's House,'" says the review in the Los Angeles Examiner. "The great Russian actress gives herself to the screen with a sincerity and generosity that has never been equalled in any of her film productions," says the reviewer for the Los Angeles Herald, adding "in this screen adaptation, with Nazimova as the star, there is added a newness to the Ibsen drama. Nazimova's work is true, and especially in the closing scenes is her real dramatic art most prominently displayed."

"Nazimova's art is of a high order," says the critic for the Los Angeles Evening Express," and in 'A Doll's House' she does excellent work. There seldom has been conceived a more sharply etched delineation of a soul's chrysalis." "Nazimova's 'A Doll's House' is frantically gay at times, extravagantly joyous, you might say," declares the critic for the Los Angeles Times. "Yet even with its light, it is remorselessly dark in its secret tragedy of the woman who found herself. The picture is a picture. It is not just a stage play screened."

"Peacock Alley" Breaks Records

"Established new house records. Am preparing two extra shows Saturday. The biggest box office attraction ever played in our Capitol Theatre. This in the face of the strongest opposition ever had in town." This reference is to Mae Murray's Metro release "Peacock Alley," at the Capitol Theatre, New Bedford, Mass. "Peacock Alley" is a Tiffany production, the first of a series of Mae Murray pictures that will be made for release by Metro.

Hodkinson Says Bookings Pile Up

First-run bookings on "French Heels," the Irene Castle production released by Hodkinson which had its premiere at the Cameo Theatre, in New York during the past week, continue to pile up, according to an announcement from the W. W. Hodkinson offices.

Three of the biggest houses to sign up for first runs on "French Heels" were Barbee's Loop in Chicago, the Butterfly Theatre in Milwaukee and Asher's Capital in Cincinnati. The Southern in Columbus and the Colonial in Indianapolis are two others of importance.

Famous Britishers Congratulate Paramount on Tenth Anniversary

Ever since the publication of the announcement that Paramount would celebrate its tenth anniversary in March, Adolph Zukor has been receiving messages of congratulation from prominent people in all walks of life. Within a week after the first announcement hundreds of foremost exhibitors in all parts of the country sent to the Famous Players-Lasky president telegrams and letters conveying their best wishes. Then came others from leading men in business and professional life, including prominent clergymen and United States Senators and members of President Harding's Cabinet.

Now the world-wide importance of the celebration is attested by numerous cablegrams and letters from authors, actors and prominent newspaper men in England, of which the following are a few:

Leonard Merrick, author of "Conrad in Quest of His Youth:" "Many happy returns and further triumphs. Accept my thanks for all the pleasure Paramount Pictures have given me."

Princess Bibesco, daughter of Margot Asquith: "Princess Bibesco wishes me to convey to you her appreciation of your films and to congratulate you on the celebration on the tenth anniversary of Paramount Pictures. (Signed) Valentine McNabb, secretary."

Sir Edward Marshall Hall, K. C.: "I most sincerely wish the Paramount Pictures many happy returns of the day. The films have, in my opinion, an immense power both for good and evil in the future, and I do, with all my heart, hope that the influence of the Paramount Pictures will be all on the side of the former. 'The evil men do lives after them' is equally true of films as of men, but I sincerely trust that as films are boneless the good they do will never be interred."

Lady Duff-Gordon, famous dress designer: "The world is a pleasanter place since you started to exhibit. Best congratulations."

Ian Hay, author of "The First Hundred Thousand:" "To all my good friends who work beneath the Paramount banner, from whom I have received so much kindness both in Hollywood and London, I offer my most cordial congratulations on this occasion, and hope that before another ten years have passed I shall have been able to visit and perhaps work for them again, not once but many times."

Edward Knoblock: "As a comparative newcomer in the motion picture profession—for it is only eighteen months since Mr. Lasky invited me to go to America to work for the Famous Players-Lasky Corporation—I wish to tender my heartiest congratulations to Paramount Picture has gained a world-of their tenth birthday. And more particularly do I desire to offer Mr. Adolph Zukor all good wishes and thanks on this particular day; for it is principally through his intuition and perseverance that the Paramount Pictures has gained a world-wide reputation. Nor have I the least doubt that just as in the past Mr. Zukor by his energy has pointed the way to a steady improvement and perfection of this new art, so in the future will his enthusiasm continue to lead others on to fresh developments and attainments. For we must all remember that there are still vast undiscovered continents in the picture world, and each and every one of us who embarks on this profession of romance and adventure becomes a potential Columbus."

Bernard Partridge, senior cartoonist of "Punch:" "As a keen admirer and constant frequenter of the cinema, I send you my cordial good wishes for the continued success of your enterprise."

Sir Gilbert Parker, author of "Behold My Wife" ("The Translation of a Savage"): "I have only the warmest remembrances of my association with the Famous Players-Lasky Corporation, and I wish them most friendly greetings on their birthday. The prosperous progress of films is due to them to a great extent, for they are anxious to do good work, as their films show. Long life to them."

H. V. Esmond, the famous actor and playwright: "May the Famous Lasky films live a hundred years."

"Poy," the Evening News cartoonist: "Every picturegoer must, if he would secure his own future enjoyment, join in wishing Paramount Pictures a long life and a merry one."

Edith M. Hull, author of "The Sheik:" "I send heartiest congratulations to Paramount Pictures on the occasion of their tenth anniversary and wish them all future success."

Sir William Orpen, celebrated portrait painter: "All good wishes for your tenth birthday. Continue with the good work which gives me joy each time I see it."

Sir Arthur Wing Pinero, playwright: "Warm congratulations. I hope the operations of the Famous Players-Lasky Corporation will be as successful in the future as in the past."

Anthony Hope, author of "The Prisoner of Zenda," one of the first Famous Players pictures: "I have much pleasure in adding my congratulations to the many that will be received on the occasion of the tenth birthday anniversary of Paramount Pictures. I wish continued prosperity and progress to the enterprise of the Famous Players-Lasky."

Berta M. Ruck, novelist: "May I express the hope that the next decade may even surpass the last in success of every kind to Paramount Pictures."

Henry Arthur Jones: "I congratulate the Famous Players-Lasky Corporation upon reaching their tenth birthday anniversary; upon the high level of the picture-plays they have produced during that period; and upon the vast amount of wholesome amusement they have given to the populations of the entire earth. I gratefully acknowledge my own constant indebtedness to them and hope that I shall continue to be associated with them as they advance to still greater achievement during the next ten years."

George R. Sims, co-author with Louis N. Parker, of "The Great Day:" "Congratulations to Paramount on the great day, its tenth birthday. All that tends to raise the status and improve the conditions of picture photography is a step toward a better and brighter world. A well-made film of Paramount interest is an asset to the League of Nations."

Louis N. Parker: "I sincerely hope the Paramount Pictures will go from strength to strength. A heavy responsibility is on the shoulders of their producers; may they be equal to it in future as they have been in the past."

W. Somerset Maugham, author of "Jack Straw," etc.: "Good luck and happy days."

Cynthia Stockley, author of "April Folly," "The Sins of Rosanne," etc.: "Many happy returns of Paramount Pictures and may they long continue their brilliant and artistic career. The public wants such pictures as Paramount can and does give them."

Lenington Made Cobe's Assistant

George Lenington, who has been assistant in the office of E. H. Goldstein, general manager of Universal, has been promoted to assistant managership of the Central Theatre, Broadway and 47th street, New York City, where Universal-Jewel productions have their first runs.

Lenington has been with Universal for the past 18 months, having entered Mr. Goldstein's office from the Universal advertising department. In his new position he will aid A. J. Cobe, manager of the Central, in the exploitation and presentation of pictures shown at that theatre.

Mr. Big Time Exhibitor

If you are in the vicinity of New York City,
it will pay you to see the presentation of

"THE SHEIK'S WIFE"

at the *MARK STRAND THEATRE*
Broadway at 47th Street, ALL NEXT WEEK
COMMENCING MARCH 5th.

—A Vitagraph Special

Hunt Stromberg Announces "A Ladies' Man" as First Film to Star "Bull" Montana

Hunt Stromberg, who has withdrawn from the active production of the Doris May pictures, to become the head and sole owner of his own independent producing organization, announces "A Ladies' Man" as his first comedy to launch "Bull" Montana as a star in his own right. Negotiations and a long-term contract with Montana were closed last week, with Douglas Fairbanks representing Montana's business interests.

Stromberg's entrance into the ranks of strictly independent producers is in line with plans and policies which provide for the acquisition of other feature units to be announced in the near future. He retains his full financial interests in the Doris May productions which he founded and organized last June, and which are to be continued for production and distribution by Robertson-Cole.

"A Ladies' Man," written by Stromberg especially for "Bull" Montana's humorous talents, is said to bring into play a basic "big idea" upon which is founded a rapid-fire succession of original laugh-situations, "gags" and thrills. Its wide range of action exploits the innumerable unique characteristics which have made "Bull" Montana one of the foremost box office attractions of the screen. Production on "A Ladies' Man" is now under way at the United Studios on the West Coast, where the Hunt Stromberg Productions have established headquarters.

According to the announcement issued, the public at large is directly responsible for "Bull" Montana's elevation to stellar honors.

"Since his early appearance in several of the foremost Douglas Fairbanks pictures, Bull Montana has been a remarkable 'card' for the exhibitors," says Stromberg. "Excluding entirely his immense popularity as a noted wrestler of the sporting world, Montana's meritorious performances for the screen have sufficed to make his name a 'buy-word' throughout the world. In such pictures as "Crazy to Marry" and "The Foolish Age," he has proved a positive sensation, prominent photoplay authorities seldom failing to point to "Bull" Montana as the leading spirit for irresistible humor and fun. He has been given more voluntary publicity and advertising mention than any several stars combined. The exhibitors themselves, recognizing his strangle-hold upon public favor, have seen fit to play up his name equally or above that of the advertised star.

"The Montana comedies, two and three reels in length, will be feature attactions in every phase of box office importance and productional scope. Like the personality of the star himself, they will rank as sure-fire novelties unlike anything before the public today. The publicity and exploitation, of unlimited possibilities, will be carefully planned to capitalize fully upon the reputation and popularity which he enjoys wherever there is the printed word."

The personnel of the Hunt Stromberg production staff will be announced shortly. Several of the leading West Coast authors and "gag men" are now collaborating on Bull Montana stories to follow "A Ladies' Man."

Pathe Sets April 9 for Release of Serial "Go-Get-'Em Hutch"

April 9 has been scheduled by Pathe as the date for "Go-Get-'Em Hutch," the new Charles Hutchison serial, which the National Board of Review especially commended for the novel realistic activities of its story.

"Go-Get-'Em Hutch" is described as dramatizing with startling vividness the building and ocean-wide traffic of ships, to which is added a mystery of the sea. Throughout the story the big ships come and go. They are the property of the hero and the heroine, who have combined their forces as owner and builder to frustrate the conspirators in a battle involving millions with the whole fleet as the coveted prize. Life and limb are hazarded. The big ships, from their holds and engine rooms to the mastheads, are the battlefield of the serial's action—with now and then an excursion upon land where villainy is able to stop the flow from inland of lading for the idle ships. The heroine shares his peril the more willingly as they are not only business partners but lovers.

Opposite the star is Marguerite Clayton, whose blonde beauty is familiar to screen patrons. The head of the conspiracy to gain control of the great "McClelland Line" is Richard R. Neill. Pearl Shepard plays the feminine angle in the plot. The conspirator's henchman is impersonated by Frank Hagney, ably abetted by Joe Cuny. Cecile Bonnelle, gives aid to the hero as pilot of a tugboat.

"Go-Get-'Em Hutch" is produced and directed by George B. Seitz. The story and scenario are by Frank Leon Smith. While the main locations are in and adjacent to New York Harbor, both the Adirondacks and St. Augustine, Florida, furnish important and exciting adventures.

"The Sheik's Wife" Booked for Strand

"The Sheik's Wife," the big French production recently acquired for the United States and Canada by Vitagraph, has been booked for the Strand Theatre, Broadway, New York, for the week beginning March 5.

The engagement at the Strand will mark the first public performance of the photoplay in this country or Canada, although the Vitagraph general office and various exchanges have had very many inquiries since the announcement two weeks ago by Albert E. Smith, president of Vitagraph, that that organization had secured the picture.

"The Sheik's Wife" is the first production acquired by Vitagraph since its announcement some weeks ago that it would market a few productions not of its own making provided they met Vitagraph's standard in story, cast and production. Colorful and thrilling, with an engrossing story admirably acted, "The Sheik's Wife" lends itself splendidly to exploitation and already Manager Joseph Plunkett is planning a unique lobby display and musical prologue at the Strand.

The production was filmed entirely on the great deserts of South Africa under the direction of Henry-Roussell, author of the story. The story is one of pulsating warm-blooded Oriental love and back of it all is the big theme—the question of inter-racial marriage.

Critics Praise "Four Seasons"

Comment by newspaper motion picture critics on "The Four Seasons," continues to be extremely favorable, says Kineto.

This Urban Popular Classic has just played its opening engagement in Eastern Pennsylvania, the Stanley Theatre being the place of presentation. The showing caused a highly praiseful review in the "Philadelphia Evening Ledger."

Changes Titles

When B. P. Schulberg, president of Preferred Pictures, Inc., bought Violet Clark's story for Katherine MacDonald's next production it carried the title of "Conquer the Woman." When the picture is released by Associated First National it will be named "The Woman Conquers."

Brady Has Number of Stage Plays Available for Pictures

William A. Brady, who probably owns the largest library of successful plays in this country, offers in this number of Moving Picture World a wealth of material for moving pictures. Mr. Brady recently disposed of the picture rights of "The Shepherd King" to Wm. Fox and "Bought and Paid For" to the Famous Players.

When David W. Griffith paid Brady $175,000 for "Way Down East" wiseacres declared it was an insane deal; but Griffith knew his book. The "Way Down East" picture is said to have cleared over $2,500,000.

In his published list of plays offered for picture production many plays are included that ran more than a year in New York City and have had long careers of prosperity en tour. "The Man Who Came Back" is now in its seventh season and bids fair to have as long a life in the legitimate theatre as "Way Down East" did. Recently it played its ninth engagement at the Majestic Theatre in Brooklyn, its receipts passing the $12,000 mark.

Mr. Brady is the owner of a large part of the Paragon Studio in Fort Lee, considered one of the best equipped in the east and he expects to make two or three pictures there during the coming spring and summer for release in the fall—that is if he can make equitable financial and distributing arrangements with one of the large companies.

The indication on Mr. Brady's part of a desire to get back into making pictures on a large scale makes one believe that he thinks better times are ahead. Brady is regarded in theatrical circles as a shrewd observer of the changes that come suddenly in the business world.

Two Fine Paramount Examples of Direct-by-Mail Advertising

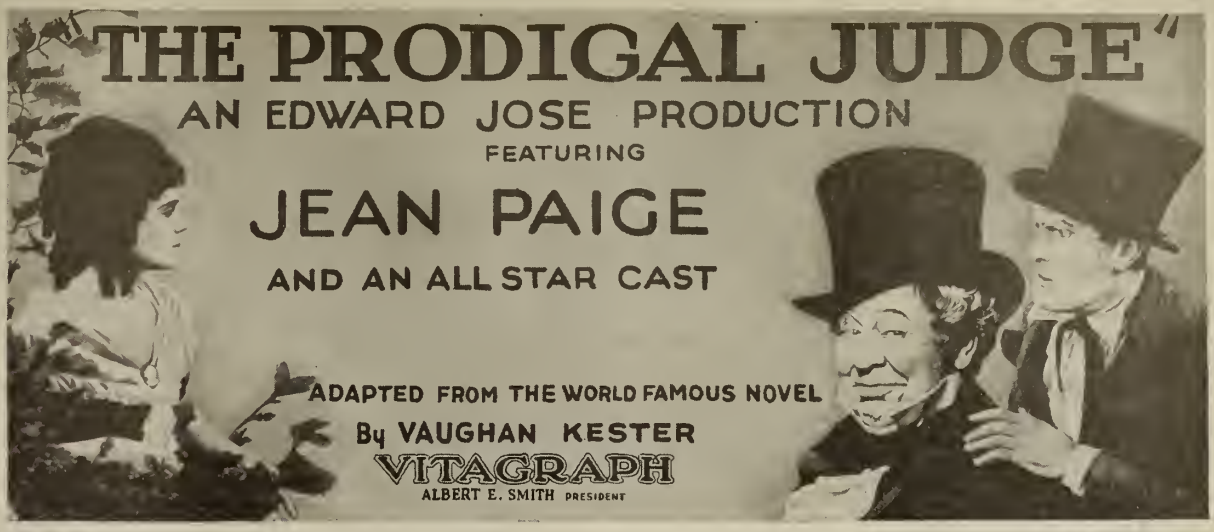
The advertising department of Paramount has just issued two fine examples of direct-by-mail advertising for distribution to exhibitors through the exchanges. One of these, printed in three colors, is titled, "The Best Show in Town," and lists the Paramount Pictures for the last six months of the present picture year, starting with the March productions. The book, although different in size, is supplementary to "The Ultimate in Motion Pictures," which was issued last August on the productions of the first six months and which attracted wide attention among advertising men and was awarded second prize in competition at the International Advertising Convention at Springfield, Mass.

"The Best Show in Town" consists of thirty-two pages and is of the exact dimensions of the trade papers, in order that the plates may be utilized later for the trade advertising as the dates of release approach. The press run of the book is 15,000.

The other book is a sales message on the UFA series, "The Mistress of the World," and consists of twelve pages of descriptive matter, with reproductions of all the special posters issued. This book is 19¼ by 14¼ and 10,000 have been distributed to the exchanges. Both books are the work of Patrick Kearney, of the advertising department, and Vincent Trotta, manager of the art department.

Julien Josephson Joins Paramount

Julien Josephson, recently associated editor with Goldwyn and one of the best known and most successful scenario writers in the industry has joined the staff of Supervisor-in-Chief Frank E. Woods at the Lasky studio and is now at work on forthcoming pictures for Paramount.



ATTRACTIVE TWENTY-FOUR SHEETS

for three big Vitagraph specials. The rare color values are impossible to suggest in monotone reproduction.

"And Women Must Weep" Has Premiere at Capitol; Lauded Highly by Critics and Public

"And Women Must Weep," the first of the Robert C. Bruce "Wilderness Tales" to be released by Educational Film Exchanges, Inc., was presented at the Capitol Theatre in New York last week, marking the premiere of this novel series of single-reel pictures, in which Mr. Bruce has, it is said, combined drama with scenic beauty. In "And Women Must Weep," there is also, it is stated, the addition of fine literature, the subject being an adaptation of the Charles Kingsley poem "The Three Fishers."

With an excellent presentation by S. L. Rothafel, including specially arranged orchestral music, "And Women Must Weep," made one of the finest hits that has ever been achieved on Broadway by any short subject, Educational reports. This one-reel artistic masterpiece was greeted by the newspaper critics as a triumph of the motion picture photographer's art. Prolonged applause from the audience marked the final "fadeout" every time the picture was shown during the week, Educational states.

An unusual exploitation was given to this picture by Mr. Rothafel which will, it is stated, be of interest to every exhibitor because of its novelty and because of the splendid way in which it presented expert opinion on the picture to the motion picture "shoppers" who stopped to look about the entrance to the Capitol. It was in the form of a big placard, beautifully framed and placed in a conspicuous place in the theatre entrance. On the placard were arranged clippings from the various national trade papers showing the reviews written about "And Women Must Weep" by the critics of these papers. In addition to these, there was a letter from E. W. Hammons, president of Educational, to Mr. Rothafel, and a page from the Saturday Evening Post showing an Educational Pictures "ad" advising motion picture lovers to look for the theatres giving diversified programs including Educational Pictures.

In this manner, while other theatre managers have generally waited for the newspaper criticisms of pictures after they have had their first showings, Mr. Rothafel took advantage of the favorable criticisms written after private showings by the experts of the trade press, as well as of the editorial comment of some of the editors.

The treatment given the picture by the newspaper critics was most unusual. The New York Times, for instance, reviewed "And Women Must Weep" at great length before even mentioning the feature picture. The Times had this to say about Mr. Bruce's masterpiece:

"From the point of view of cinematography, the most distinctive number of the long and varied program at the Capitol this week, and, for those who go to a motion picture theatre to see motion pictures, the most enjoyable number, too, is the first of Robert C. Bruce's new 'Wilderness Tales,' entitled 'And Women Must Weep.'

"It is an emphatic success. There is scenery in the picture, magnificent inspiring views of the sea and the seaside, and also a tense, dramatic episode which, it would seem, must break through the most artificial human crust and touch responsive heart-chords.

"It is the simple story of three fishermen's wives and their husbands who do not come back. It is especially the story of the youngest wife, who searches the beach in vain for the body of her man, all the time hoping, you may be sure, that she will not find it, so that she may cling to her hope that he will come back alive.

"But when the other two women, who found the bodies of their men, have at least the solace of taking flowers to their graves, the young wife has to stand at the cemetery gate watching them forlornly, without even the comfort of a headstone and a mound on which to kneel.

"It is a sincere, true little tragedy, effectively photographed, staged with convincing simplicity and humanly acted, especially by the unnamed young woman who plays the part of the desolate wife."

The Evening Globe declared "And Women Must Weep" the real feature of the program. "The feature of the Capitol program," said the Globe, "was the 'world premiere' of a picture called 'And Women Must Weep,' an adaptation of Charles Kingley's poem of the sea entitled 'The Three Fishers.' It is further labeled as the first of Robert C. Bruce's 'Wilderness Tales.' But whatever its ancestry and inspiration, it is, first of all, an achievement in artistic photography, and secondly it tells its simple, powerful story in a simple and effective manner."

"Four Seasons" Shown Specially

During the engagement of "The Four Seasons" last week at the Southern Theatre in Columbus, O., the theatre management held four special Saturday morning showings at 9, 10, 11 and 12 o'clock, before the regular theatrical performances, so that the school children could be taken care of. A special admission price of 10 cents prevailed at these early matinees.

The Columbus, O. State Journal in commenting on these arrangements for the school children in the theatres said: "'The Four Seasons' is a picture that justifies superlatives."

Doing His Best to Help Soldiers

Julius Stern, the president of Century, believes that there is a future for many disabled ex-service men in the moving picture field. The life in the open, for instance, is possible to many who have been gassed where shut in office work would be out of the question.

In pursuance of his policy of helping ex-service men, Roy Eslick, formerly a sergeant in the Thirty-fifth Division, 120th Machine Gun Battalion, is now a student under the Federal Board and is receiving camera training at the Century comedy, under the direction of Jerry Ashe, head cameraman.

Elaborate Press Book Issued for "Mistress of the World"

Paramount's press book on "The Mistress of the World" has just been issued and, Paramount says, it is probably the biggest and most elaborate publication of its kind ever put out to the trade.

The book is of full newspaper size and consists of twenty pages. Everything about it is suggestive of the massive and senstional character of this series of four productions. The inside pages are of varying colors, white, pink, yellow and blue being used in alternation.

Four pages are devoted to each of the four productions, the titles of which are "The Dragon's Claw," "The Race for Life," "The City of Gold" and "Saved by Wireless." The front and back covers and the two inside covers are given over to material on the series as a whole. In all, there are reproductions of twenty-three ad. mats, running in size from single column to full page; sixteen production cuts, reproductions of thirty posters of all sizes from one-sheets to twenty-fours, and fifty-four publicity stories. In addition, there are illustrations of many lobby displays, slides, insert cards, heralds, etc., the whole consisting of the largest line of accessorics Paramount has yet handled.

To Charles Kenmore Ulrich, editor; Vincent Trotta, art director, and Russell Mitcheltree, who designed the advertising, is due the credit for this unusual publication.

Approves Pictures

Three Wid Gunning, Inc., pictures received the approval of the Indiana Board of Photoplay Indorsers at the last meeting of that organization, according to information received at the Gunning home office. The plays endorsed were "Our Mutual Friend," "The Blot" and "The Girl from God's Country."

Print Received

Dustin Farnum followers and motion picture fans in general have a good picture coming to them, according to reports from the William Fox New York studios, where a print of Dustin's latest screen play, "Iron to Gold," has just been received from the California studios.

Field Thoroughly Covered in Rothacker Advertising Book

Another of Watterson R. Rothacker's books on motion picture advertising is just off the press. Advertising men, who have seen advance proofs of the book, say it is reported, that it is the most comprehensive contribution ever made to the motion picture shelf of Advertising's library. It is considerably more comprehensive than any of the author's previous writings on film advertising, it is stated.

Among advertising men Mr. Rothacker is regarded as a foremost authority in the film advertising field. He was the pioneer specialist in motion picture advertising and wrote the first book ever published on that medium.

While the book deals with the science of screen advertising in a technical manner, it is by no means lofty brow stuff. It is entertainingly easy to read and beautifully illustrated.

During the war at a conference of advertising men Mr. Rothacker was asked how motion pictures could be used in keeping up the morale of the Yanks in France. Mr. Rothacker evolved the "Miles of Smiles" idea. Leading newspapers all over the country got behind the idea with the result that thousands of homesick doughboys "over there" saw movies of the loved ones at home.

Mr. Rothacker produced advertising pictures a number of years before entering the film laboratory field. He has not permitted his Chicago plant nor the Rothacker-Aller Laboratories of Los Angeles to interfere with his personal contact with the Rothacker Practical Picture organization. He asserts furthermore that the laboratories he is going to build in London and New York will never "alienate" him from the advertising field in which he was the trail blazer.

First National Film Finished

Charles Ray has finished the filming of his last photoplay for First National release. The title is "Alias Julius Caesar."

WATTERSON R. ROTHACKER

Vitagraph Company Is Working Hard on Several Big Pictures

Albert E. Smith, president of Vitagraph, who recently came east from Vitagraph's busy studios at Hollywood to attend the opening performance of "The Prodigal Judge" at the Casino Theatre, New York City, and to give his personal attention to the launching of two big foreign productions recently acquired by Vitagraph, is soon to return to the Coast. Although the Hollywood studios are now working at top speed, with the greatest activity in Vitagraph's history, Mr. Smith, upon his arrival, will put into production another big special, work on which has been held up awaiting his return. This is "The Magnificent Ambersons," adapted to the screen from Booth Tarkington's novel of the same name, which was very popular.

During Mr. Smith's stay in New York "The Prodigal Judge" had a successful three weeks' engagement at the Cameo Theatre. Reports from various Vitagraph exchanges throughout the United States and Canada show an unusual interest in this picturization of Vaughan Kester's novel.

While here Mr. Smith also arranged for the launching of "The Sheik's Wife," which will have its premiere in this country early in March at the Strand Theatre on Broadway, New York, and "Gypsy Passion," also to be featured at the Strand.

"Gypsy Passion," also soon to be released, was produced by the Societe des Films Mercanton under the personal direction of Louis Mercanton, a well-known French director. Mme. Gabrielle Rejane, a leading French tragedienne, has the leading role of Romany Kate, while Miarka, the young gypsy around whom the story revolves, is played by Desdemona Mazza, a noted young Italian actress.

One of the biggest Vitagraph productions now under way at the Hollywood studio is the screen adaptation of "The Shaughraun," Dion Boucicault's great Irish melodrama of nearly fifty years ago and which is particularly timely in view of the present political situation in Ireland. It is being directed by David Smith.

The title role originally played by Mr. Boucicault is assumed by Pat O'Malley and Moya, the Shaughruan's sweetheart, is in the hands of Pauline Starke, a role that fits her to perfection. The remainder of the cast, which includes little Richard Daniels, who made such a hit in "The Little Minister," has been selected with equal care.

Alice Calhoun, who went to the West Coast studios to star as Lady Babbie in "The Little Minister," has just completed another production known tentatively as "Angleface," and has begun another production, "Locked Out," under the direction of Edward Jose. "Angelface," which is to be an early relcase, was made under the personal direction of David Smith, who directed Miss Calhoun in "The Little Minister." It is a melodrama of the underworld in which Miss Calhoun appears as an angel among thieves, and will be an early release. "Locked Out" is an original story by J. Raleigh Davies.

Earle Williams has completed "The Man From Downing Street," an East Indian story by Clyde Westover, Lottie Horner and Florine Williams. As a secret service employe on a mission to India, Mr. Williams appears throughout the picture in the gorgeous garb of a Rajah. The production, which was directed by Edward Jose, is an elaborate one, both as to scenery and costumes, and Mr. Williams has a splendid supporting cast, which includes two well-known leading women, Betty Ross Clarke and Kathryn Adams.

Since completing "The Man From Downing Street," Mr. Williams has begun production of a new picture based on "Playing Dead" by Richard Harding Davies. This is a comedy-drama and affords Mr. Williams what is, for him, a brand, new type of role. It is being filmed under the tentative title of "Parkington's Widow," under the direction of Robert Ensminger. Francelia Billington plays opposite Mr. Williams.

William Duncan with Edith Johnson as his co-star, has completed a stirring story of the great Canadian Northwest adapted from a highly successful novel and which is now awaiting a title as well as final editing. In this play, Mr. Duncan assumes two separate roles—father and son.

Corinne Griffith, who has confined her activities to the East Coast Studio, is now on the upper reaches of Lake Champlain making a new story which also has to do with the snow covered mountains and plains of Canada. The picture is being directed by Webster Campbell.

Jimmy Aubrey, who has been taking a brief rest since completing his last Vitagraph comedy, "A Charmed Life," is in harness again and is busily engaged selecting a cast for a new comedy. Helen Kesler again is leading lady.

Kineto Film at Strand Theatre

Henry Wadsworth Longfellow, shown in "The Great Authors" series, produced by the Kineto Company, is this week at the Strand Theatre where all of the series are playing their national pre-release engagements.

National distribution of this series is being handled by the W. W. Hodkinson Corporation.

In Arizona

Under the direction of Rollin Sturgeon, Jack Holt and Bebe Daniels, co-stars in the Paramount picture, "Val of Paradise," are making exterior scenes in Arizona. The company is quite a distance off the beaten track and will probably be gone at least two weeks. The story is an adaptation by Will M. Ritchie of an original by Vingie E. Roe.

RITZ-CARLTON
ATLANTIC CITY
N. J.

THE center of distinguished social life at this world-famous seaside resort, carrying out the European atmosphere and social charm of illustrious Ritz Hotels of the continent.

The Ritz-Carlton at Atlantic City appeals especially to those who are familiar with these niceties of appointments and individual service.

A preeminent name and perfect facilities make the Ritz-Carlton the ideal meeting place of conventions at the Seaside. Reservations direct, or through Ritz-Carlton, New York.

ALBERT KELLER
Managing Director

GUSTAVE TOTT
Resident Manager

Associated Exhibitors Special "Lady Godiva" Set for March 19

The screen version of Alfred Tennyson's classic, "Lady Godiva," has been scheduled by Associated Exhibitors for release March 19. An extensive publicity campaign has brought this picture to the attention of large numbers of newspaper readers. Several dailies have carried rotogravure pictures and have devoted much space to it.

"Lady Godiva" is founded upon a tradition which has come down from the eleventh century crystallized into a famous poem by Tennyson, and it is said to have been transferred to the screen with all the pomp and pageantry of the time, with vast mobs of retainers and to be an amazing reproduction of feudal England.

The entire town of Coventry was reproduced for the photoplay. As a screen production, Associated Exhibitors promise that "Lady Godiva" is a masterpiece. The film has been toned and tinted and the subtitles, which are quotations from the poem, are hand-colored. While the incident of Lady Godiva's ride through Coventry, unclad, except for her lustrous golden hair, is shown, it has been done with delicacy.

The posters and advertising accessories are in keeping with the splendor of the feature. The 24-sheet carries a replica of a famous statue of "Lady Godiva." It has also been decided to exploit simply the name of "Lady Godiva," from the famous poem by Lord Alfred Tennyson, and the campaign book supplies splendid advertising and exploitation suggestions. Among the many big scenes of the production are the coronation of Lady Godiva, the appeal of the townsfolk to her for aid, the escape of her lover, her famous ride, the destruction of the castle wherein her wicked husband is holding a sumptuous banquet.

J. E. Storey, sales manager of Associated Exhibitors says advertising accessories are now in every branch exchange.

H. Stromberg Names Staff to Make "Bull" Montana Specials

A production staff composed of several of the foremost film craftsmen of the West Coast is announced by Hunt Stromberg, producer of the comedy specials to star the far-famed "Bull" Montana.

The directorial berth is to be occupied by Mal St. Clair, for many years associated with the Sennett Studios as director of Mack Sennett comedies, and more recently director for Buster Keaton and the Carter DeHavens. Rex Taylor, well known writer of originals and continuities, has been engaged for the scenario staff, with Pliny Goodfriend assigned to first camera and Steve Evans to second. Frank Kryger is to officiate as assistant director.

Production on the first "Bull" Montana comedy, "A Ladies' Man," is scheduled to start next week, with Hunt Stromberg, who wrote the initial story, supervising and co-directing. The second of the "Bull" Montana series, under the title "Fresh from College," also written by Stromberg, is to enter production immediately upon completion of "A Ladies' Man."

Paramount Starts Anniversary Month with Three Releases

Paramount ushers in its Tenth Anniversary Month with the release on March 5 of three productions: "The Dragon's Claw," the first of the big UFA series, "The Mistress of the World"; William S. Hart in "Travelin' On," and the George Fitzmaurice production, "Forever."

The series of four spectacular productions released under the general title, "The Mistress of the World," has been heralded as one of the greatest achievements in all the history of the screen. It was made in Europe under the direction of Joseph May, while Mia May, one of Europe's foremost emotional actresses is seen in the leading role. The picture is said to have cost approximately $1,200,000 and twenty thousand people were employed in making it. More than 3,000,000 feet of negative film was used and the time occupied in making the productions was eighteen months.

Neilan Finishes "Fools First"

The filming of "Fools First," Marshall Neilan's latest production for First National release, has just been finished at the Hollywood studios. Claire Windsor, Richard Dix and Claude Gillingwater play the principal roles.

Pathe Does Quick Work in Filming Wreck of Airplane

Pathe says that in enabling New York theatres to screen actual scenes of the Roma distaster at Hampton Roads within less than twenty-four hours, Pathe News scored one of the cleanest "beats" in the history of its service to motion picture patrons and to the newspapers. The first newspaper pictures of the tragedy—as on many previous important news occasions—were reproduced from Pathe News negatives.

These pictures, seen in New York on Wednesday, February 22, are shown throughout the entire eastern division as a Pathe News Special. For the country at large they are featured in the regular issue No. 17.

For March Release

The Selznick release for March 20, in which Conway Tearle is starred, is "Love's Masquerade." It was written and scenarioized by Edward J. Montagne and was directed by William P. S. Earle.

"Pay Day" a New Chaplin Picture

"Pay Day" is the title of Charlie Chaplin's latest comedy, which has just been completed. Within a few weeks the new picture will be shipped to the New York office of Associated First National Pictures, Inc. "Pay Day" is an original story by Chaplin and besides starring in it, he is also responsible for the direction.

Kent Is Enthusiastic After Seeing "Beyond the Rocks"

S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, has returned from California enthusiastic over "Beyond the Rocks," Gloria Swanson's new Paramount picture which Sam Wood has just completed at the Lasky studio.

Rudolph Valentino plays opposite Miss Swanson in this picture. Originally a novel by Elinor Glyn, author of "The Great Moment," the book has, it is said been closely followed in the screen version by Jack Cunningham, while Mrs. Glyn has been constantly present supervising the production.

Some of the outstanding features of the production are a fete at an English country estate, views of the famous gardens of Versailles, interiors showing an English home of antiquity and an Alpine tavern with native dancers, musicians, etc.

Gives Title to C. Talmadge Film

"The Primitive Lover" is the title which has been decided upon for the next Constance Talmadge comedy, First National announces. It has been produced under the working title of "The Divorcee" from an original story by Edgar Selwyn. Sidney Franklin directed it, and Frances Marion wrote the continuity.

"Gypsy Passion" to Have Its Premiere at Strand Theatre

"Gypsy Passion," Vitagraph's French production, will have its Western hemisphere public premiere at the Strand Theatre, Broadway, New York, early in April. This picture was taken from Jean Richepin's story, "Miarka, the Child of the Bear." Richepin not only arranged his novel for the screen, but acted one of the principal roles in it. It was directed by Louis Mercanton. The cast includes, among others, the noted actress, Mme. Rejane. The picture has behind it a long and imposing record of Continental successes, including a private showing before the Royal family of England, Vitagraph declares.

"The Sheik's Wife," Vitagraph's other French picture, will open an engagement at the Strand next Sunday.

R. L. Schrock to Stay on Coast

Raymond L. Schrock, the well-known scenarist, who adapted the "Torchy" stories and wrote "Burn 'Em Up Barnes" for Johnny Hines is planning to stay on the coast indefinitely.

Schrock's latest story, "Hell's Highway," is now being filmed by the Edwin Carewe Picture Corporation. When completed it will be released by Affiliated Distributors, Inc.

Gunning Says Exhibitors Are Anxious to Book "Quo Vadis"

Wid Gunning, Inc., Exchanges throughout the country have been flooded with requests for bookings of "Quo Vadis," the big Italian spectacle, to be shown during Lent, according to sales reports received at the Gunning home offices.

"Quo Vadis," because of the nature of the picture, has a particular appeal and appropriateness during Lent and exhibitors have been quick to realize this fact. Churches and ministers everywhere, it is said, have promised co-operation with the exhibitors showing "Quo Vadis" in the Lenten season.

Reports from Canada state that "Quo Vadis" is increasing attendance at the houses where it is playing an average of thirty per cent.

William Farnum in New Picture

From Fox Film Corporation comes the announcement that William Farnum's next picture will be "Shackles of Gold," an adaptation of Henri Bernstein's great drama, "Samson." The direction of the picture is in the hands of Herbert Brenon.

Big Pictures Will Never See Hard Times Two Producers Say

"There will never be hard times for big pictures!" This is the keynote of recent utterances by two famous producers, commenting on the 'gloom talk" prevalent in certain circles. Both are backing up their optimism by cold cash and hard work, and there has been no slackening in their production of pictures for First National release, it is stated.

"Just as long as big pictures with a big punch and a wealth of entertainment in them are made, people will go to see them," declares Thomas H. Ince. "However, these are no times for mediocre or poor pictures. We might as well not make them at all as to make that sort."

J. L. Frothingham, producer of the dramatic spectacle, "Shattered Idols" and numerous other screen successes, also predicts a bright future for those in the motion picture industry who keep abreast of the times and give the public what it wants in the way of screen entertainment.

"Despite the announcements of some producers to the effect that 1922 will be a hard year for those in the picture business," says Mr. Frothingham, "I look forward to an era of prosperity and am backing up my convictions by putting more money, time and energy into my productions than I ever expended before. But I do not feel so optimistic about the producers who turn out cheap, shoddy and undesirable films in the hope of making quick profits."

Films to Cause Only Surface Thoughts and Simple Emotions Are Wanted Says J. G. Wray

John Griffith Wray, who has earned for himself an enviable reputation as a motion picture director and whose latest production, "Hail the Woman," filmed under the supervision of Thomas H. Ince, is a First National release, gave his views on the trend of pictures in a recent interview. There is considerable novelty and freshness to his opinions on what the public wants.

"The public does not want better motion pictures if by better pictures one implies more poetic or profound photodramas," says Mr. Wray. "I believe the motion picture's future lies in popular paths, its esthetic and artistic content approximating that achieved in the class of plays presented by stage stock companies.

"But they do want better pictures if by that is implied more faithful expositions of the sort of adventure and romance that is responded to by surface thoughts and automatice emotions.

"There has not been enough genuine feeling injected into photodramas. Too much stress in America has been placed on correctness of settings, lightings, and other external details, and not enough upon the essence of drama."

No Intellectual "Stuff"

The most successful producers, as Mr. Wray envisions the future, will be those who stand pat on the things that Bill and Nellie and Lizzie hold dear. "One dare not, in the interests of the box-office," avows Mr. Wray, "so much as slightly insinuate that Lizzie's taboos and prejudices do not represent the first and last word of sound thought. Therefore, the producer who is wise, will woo his public on the solid ground of fundamental and therefore universal, emotions. He will forego these artistic heights and depths which flower in the regions of the intellect."

Florence Vidor Is Now a Star; Makes Her Debut in Associated Exhibitor's "Woman, Wake Up"

FLORENCE VIDOR, the popular and talented actress who has been featured in a number of the biggest screen successes, has achieved stardom. She will be the stellar player in a series of dramatic productions which will be distributed by Associated Exhibitors, the first of which is "Woman, Wake Up."

Miss Vidor's rise in the screen world has been rapid, and it is announced that the decision to star her was made because of the demands of exhibitors and the public as a reward for her excellent work during the short time she has been before the public.

A woman with beauty, refinement and culture, she was literally drafted for screen work. Accompanying her husband, King Vidor, to California, but a few years ago she devoted herself to her home and family life. In an emergency, she was selected for a small role in "A Tale of Two Cities," and focused attention because of her ability and charm, although she was not mentioned in the cast.

Then things began to happen, and before very long she appeared opposite Sessue Hayakawa in several pictures, with Cecil DeMille in "Old Wives for New," in King Vidor's "The Family Honor" and two others; subsequently in Thomas H. Ince's "Beau Revel" and "Lying Lips," and most recently in "Hail, the Woman" her popularity continually growing.

"Woman, Wake Up" was written especially for Florence Vidor by Ben Moore Clay, and is a satirical comedy-drama, presenting her as an out-door athletic girl, a domestic loving wife, an innocent flirt and again as devoted wife. Louis Calhern impersonates the husband and Charles Meredith plays the role of the best friend. The story is said to have many human interest touches, with well-staged thrills. There are beautiful shots of the Rockies, an aeroplane accident and forest fire, a unique cabaret scene, a motorboat accident and fog scenes on Catalina Island.

Miss Vidor is now at work on her second starring vehicle, Henry Kitchell Webster's "The Real Adventure," the story of a woman who succeeded in being a true wife instead of an ornament.

Needing More Production Room Pyramid Leases Astoria Studio

So as to have adequate space for the building of its second super attraction, the "Queen of the Moulin Rouge," Pyramid Pictures this week entered into contract with the J. P. & M. B. Construction Company, of New York City, whereby the big Astoria studios at 75 Mill street, Astoria, Long Island, would be taken over by Pyramid for the time needed in the building of the film.

While Ray C. Smallwood, who has just finished "My Old Kentucky Home" is busy casting for Pyramid's second attraction, there is much activity at the Whitman Bennett studios in Yonkers, where Kenneth Webb is making every effort to hasten Pyramid's third production, "The Mayor's Wife," in which Betty Blythe will be starred.

Walter E. Greene, president of Pyramid Pictures, Inc., declares that as soon as these two pictures are under way, plans will be completed for the production of two other super features.

"My Old Kentucky Home" will have its private showing at the Lexington Theatre on the evenings of March 2 and 3 with a matinee on the afternoon of the third.

Filming Scenes for "Cold Feet"

One of the first scenes Al Christie took in Truckee for his forthcoming comedy for Educational called "Cold Feet," was a scene of Viora Daniel being met at the train by Henry Murdock, playing the role of an Indian guide. The scene had to be grabbed in a hurry as the train pullled in.

The first person to step off the train was Ruth Roland, who was arriving for scenes in her own picture. Miss Roland was startled to make her exit from the train into a motion picture scene, and, quickly grasping the situation made a graceful departure in order, she said, "not to queer Mr. Christie's picture."

Paramount Says Poster Is Novelty

Famous Players-Lasky says: Real novelty is offered the trade in the form of a poster for May McAvoy's Realart picture, "Through a Glass Window," drawn by Olga Printzlau, who also was the author of the story and scenario.

Miss Printzlau, who wrote the story and scenario, was a successful portrait painter before she became a writer.

To Release Baird Picture March 5

"Don't Doubt Your Wife," is the first of a series of Leah Baird specials announced by Associated Exhibitors for release on March 12. In a statement outlining the main facts of the feature, J. E. Storey, sales manager of Associated Exhibitors suggests that theatres use as a slogan, "A woman's solution of a man's problem. Exhibitors have been showing much interest in the production.

GYPSY PASSION
ADAPTED FROM
JEAN RICHEPIN'S
FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
COMING TO THE
MARK STRAND
BROADWAY & 47th STREET

Keeping in Personal Touch

By FRITZ TIDDEN

LAST week we fashioned a bum jape out of the fact that the Selznick Clip Sheet published the fact that the foregoing firm would soon release John Drinkwater's "Justice." The issue was distributed by eleven o'clock on Saturday morning and at twelve minutes past that unromantic hour by our wrist whistle a perspiring exhausted messenger dashed in with the following letter, which we publish, following our customary fairness in printing both sides of every question. The letter, gents:

Dear Toucher:

You fell neatly into the trap I set for you and picked out the "plant" in Selznick's Clip Sheet; printing it as misinformation, when the sheet was otherwise packed with useful data, facts and bits of burning truth concerning the product of this great production corporation.

If only misstatement can find the light in your Personally Touching department how long will the Empy World be first opened at your pages by the eager and expectant pufflicist? If you continue to print only references to the thickness of the cuticle on Pat Dowling's underfooting (so thick that he ran barefooted on a cinder track sprinkled with cut glass and beat the best footracers Arkansas could assemble) and deny publication to the fact that Huntley Gordon has been married 3,576 times in the interest of the filmart Willhays has just discovered; if you do these things, I say, what matters if bathing girls dominate the illustrations in your section of a truly great publication?

Having neatly lied out of the "fox pass" I committed in thinking of one man while writing about another, I'll now give you the real low-down. The day before I started to compile the Clip Sheet in which Galsworthy and Drinkwater became so neatly twisted by you and me, my Missus witnessed Drinkwater's "Abraham Lincoln" at the Riverside. We may pass unrecorded a whceze about "Drinkwater at the Riverside," but surely a Galsworthy of some thought—especially when she is your, by far, most dominant fraction.

Thus came it that as I wrote of Drinkwater's "Justice" as my mind revolved around some remarks the Missus had made about the ill-fitting clothes "Lincoln" wore. So in "Justice" to Selznick (who will produce Galsworthy's drama on the screen), I refer you to Ralph Ince as one "Lincoln" whose clothes fit and than whom and upon whom the clothes, or mantle, of Lincoln, as a representation, could no more worthily fall.

So that's that. And thus. And so. Make the most of it.*

Accurately thine,
WALTHILL.

*Should make a column.

It really is embarrassing to seem to be always finding fault, but we feel it is our bounden duty to call Walt's attention to the fact that Mrs. Hill must have unusual eyesight if she sat in the Riverside Theatre and saw Drinkwater's "Abraham Lincoln." Not to say excellent hearing to have heard the dialogue over the din made by the Keith vaudeville housed in the Riverside. "Abraham Lincoln" played the Shubert Riviera.

* * *

B. P. Fineman and his campany have returned from lacation in Truckee, where impartant snaw scenes were shat for "I Am the Law," an Edwin Carewe praductian. Alice Lake plays the leading rale oppasite Kenneth Harlan and Noah Beery, Rosemary Theby, Hectar Sarna and Gastan Glass are included in the all-star cast.

"B. P." is nane other than the better known Bernie. We just can't get used ta so much dignity. Bennie Zeidman, ca-praducer, has joined his little playmate on the coast after his pratracted New York visit.

* * *

Speaking of Walt Hill, Bernie, Pat Dowling and Bennie, we have not heard, socially, from Pete Smith, who for laundry purposes uses the name of Peter Gridley Smith. Now that Bennie and Bernie are once again members of the set it may be that "The Great Loquat Mystery" has renewed its tremendous proportions, and that Pete is keeping under cover, socially.

* * *

Another coast film colony wedding took place last week when Edward M. Kimball was married to Mrs. Alyse Hunt Whitaker. Mr. Kimball, who is a well-known actor himself, is perhaps even better known as the father of Clara Kimball Young, while his bride is a writer of wide reputation.

* * *

It has been decided that Clara Beranger, William De Mille's scenarist, remain in New York permanently.

* * *

Julien Josephson has joined the Famous-Lasky scenario department on the coast.

* * *

We are in receipt of an inquiry as ta whether ar nat when Kathleen Key, the clever ingenue, receives a fan letter it can praperly be termed a keynote.

* * *

Viola Dana has made a tremendous success on her personal appearance tour through the West and South. She arrives in New York in time to appear at the Loew Theatres for two weeks beginning March 13.

* * *

Ralph Kohn, of Famous-Lasky, is back from Germany.

* * *

William M. Vogel has arrived on the coast for a visit.

* * *

In his new screen comedy, Owen Maare must "Sink ar Swim."
Hawever, he may compromise and float.

* * *

Adolph Zukor and S. R. Kent returned February 27 from Los Angeles, where they have been conferring with Jesse L. Lasky on production plans for the coming season.

Mr. Kent's return marks the completion of a business trip of four weeks' duration, in which he visited the Paramount Exchanges in Chicago, Indianapolis, Kansas City, Denver, Salt Lake City, San Francisco, Los Angeles and other cities.

* * *

Tom Geraghty returned to the dry side of the Atlantic from his extended stay in England, where he had charge of Famous-Lasky production.

George Fitzmaurice and Mrs. Fitzmaurice (Ouida Bergere) are also back.

The trio left for the coast the end of the week.

* * *

Louis Gardy, who for the past two years has been the chief assistant in the publicity office of the Rivoli, Rialto and Criterion Theatres, has been appointed director of publicity and advertising for the Riesenfeld organization, to succeed George G. Shor, resigned. Gardy will assume his duties March 5.

Coming! The Old-Timers Dinner!

HOW long have you been in, on, or of, the moving picture business? Has it been ten years? If it has, you are an old-timer, a young old-timer, and you are eligible to attend the

OLD-TIMERS' DINNER

which will be held within a short time, and in a place, at a time, and price decided by the committee. Joseph Miles has consented to act as chairman of the credentials committee. The sentiment has been sounded and it's for the dinner and all that it will mean to those who are eligible to attend.

The committee will pass on your claims promptly. If you have put in ten years in this, the greatest of all businesses, finest of all human endeavors, send word to the undersigned in care of Moving Picture World, 516 Fifth Avenue, and send word today. You will want to be a part of it.

This notice has been run several times. A great many replies have been received. To those who have already signified their intention of taking part in the Old-Timers' Dinner, or will do so now, this opportunity is taken to notify them that in the near future they will be given full particulars by mail.

Too many men have attempted to notify us by telephone. The only communications receiving attention are written ones. To facilitate matters a blank to be filled out and mailed follows:

I take this opportunity of signifying my intention of attending The Old-Timers' Dinner.

Name .....
Address .....
Ten years ago (or before) I was.....
.....
.....

Don't hesitate. Why wait until the last moment? Send in the filled out blank today. You will want to be among those who will make the Old-Timers' Dinner a memorable occasion. FRITZ TIDDEN.

Cecil B. DeMille is rapidly recovering from his recent attack of inflammatory rheumatism at his home in Hollywood. The producer was stricken during his vacation tour abroad. He returned to Southern California two weeks ago and has been improving steadily since his return. Reports that DeMille was seriously disabled are absolutely unfounded. In contradiction of these rumors, it is pointed out that plans for the production of "Manslaughter," the forthcoming Cecil B. DeMille production, are being pushed steadily forward at the Lasky studio.

* * *

Major Jack Allen, the wild animal roper and filmer, has arrived in New York and will appear in person at the B. F. Keith's circuit of vaudeville theatres. While Major Jack recites his thrilling experiences, motion pictures showing himself in action, roping and capturing denizens of the forest and jungle are thrown on the screen.

* * *

Hudson Liston, oldest member of the Green Room Club and well-known to the past generation as one of the outstanding figures on the stage and to the present generation for his screen work, is ill in Bellevue Hospital. His many friends may see him during the customary visiting hours.

* * *

Harry Reichenbach, who recently joined Paramount to do special exploitation work on "The Mistress of the World," sailed for Europe February 28. He boarded the boat twelve hours after he made the decision to go. Harry will stop at London for about a week and then go to Berlin. He would not divulge the nature of his trip, saying he would write us shortly after his arrival. It is only natural we imagine that within a brief time we will hear of some big publicity stunt which Harry will shoot from long distance.

* * *

Another to go abroad is Ben Grimm, of Universal. Ben will have charge of the English publicity department for that organization.

* * *

"Don't you detest people who talk behind your back?"
"Yes, especially in a theatre."
—Saskatoon (Can.) Phoenix.

* * *

Frank Mayo has returned to the coast.

* * *

The seventeenth annual public revel of the Green Room Club will be held at some Broadway theatre on Easter Sunday evening, April 16. The performance will be in charge of Bernard Randall. He promises to give the seat holders a big show.

The membership of the Green Room Club includes a large number of the best known actors in the country. The club has been offering these public revels every Easter Sunday evening for the last seventeen years, and they have become justly celebrated for their excellence. So you had better buy early—and often. The feature of this year's show, following a custom of a number of years, will be "Highlights of 1922," a resume in travesty form of some of the season's leading productions.

* * *

With apologies to a contemporary, we rise falteringly to remark that since "The Loves of Pharaoh" have proved so successful, why not try something modern with the loves of Willard Mack.

* * *

M. C. Levee, president of United Studios, has returned to the coast.

* * *

Somewhere else in this department we have a paragraph to the effect that we had not heard, socially, from Pete Smith. Twelve hours after we wrote it who should amble into our otherwise busy office but the demon suppress agent himself, saying that he was in New York on a social visit to his folks and that in the meantime would we have a dish of tea and some watercress and scones with him the next noon. We would.

* * *

Arthur MacHugh, "praise agent" for Arthur Hammerstein attractions, is also handling publicity for B. S. Moss's Cameo Theatre.

* * *

Sign in front of a New York m. p. theatre.
"A Heart to Let."
"Rent Free."

* * *

The moving picture rights to one of the best selling, best sellers, Sinclair Lewis's "Main Street," has been purchased by Warner Brothers, who will probably have the picture ready for release by late fall. This makes two famous novels Warners will picturize, the other being "Brass."

* * *

Julian Johnson has come East to be editor-in-chief of the Famous-Lasky scenario department in New York.

* * *

The March number of Shadowland is above even that magazine's average in pictorial value. Also there seem to be more photographic illustrations than usual, and all of them have the distinct feminine appeal for which Shadowland has become noted under the editorship of Fredcrick James Smith.

The text includes numerous interesting articles by well-known writers. Franz Molnar contributes a one act play entitled, "A Street and Number." Frank Harris' latest in his series of contemporary literary portraits deals with Lord Northcliffe. "The Rainbow and a New Art" treats with color organs in an exhaustive and comprehensive manner. Another of Babette Deutsch's interesting studies of contemporary American poets is about Robert Frost. Other articles include "Renan: the Eternal War" and "Ideals, Happy Endings and Reality," by Benjamin de Casseres; "The Real Nikolai Lenin," by Louise Bryant (who is John Reed's widow), and 'Always Anatole France," by Boris de Tanko; "The Flapper at Forty," by Walter Prichard Eaton; "Ernest Lawson and His America," by Edgar Holger Cahill; "In Quest of a New Theatre," a study of Arthur Hopkins, by Oliver M. Sayler, and "Musical Meadows," by Pitts Sanborn.

* * *

The New York Photodramatist Club held its first annual banquet at the Hotel Cecil, New York, Tuesday evening, February 28. C. Schilling presided as toastmaster, and Mrs. Schilling, president of the organization, told of the aim of its members to write scenarios for the screen that reflect the spirit of America in history, romance and peace, and to aid in bringing motion picture art to the highest standards.

Following an excellent dinner, interesting talks were made by Mr. Montague, of the Selznick scenario department; Harold Harvey, editor of Film-Play; Bide Dudley, of the New York Evening World, and by the following club members: David Bader, former president; A. Cook, and Mr. Saret, while Mrs. June MacRae read a clever poem describing the ups and downs of the photodramatists.

Oliver Lippincott, well-known lecturer, gave an interesting talk, and Dr. Hood, of International Music Festival League, entertained with vocal selections.

* * *

E. W. Hammons, president of Educational, has started on a six weeks' tour of exchanges that will terminate on the coast.

* * *

Seena Owen has gone to California.

* * *

Jean Hersholt entered a confectionery store recently just in time to hear a middle-aged man request a make-up box. Interested, he listened.

"Sorry, but we don't have them," replied the clerk.

"But I want a box of candy," replied the m-a-n. "I want to make up with my wife."

* * *

Norma and Constance Talmadge, who deserted New York some months ago to make their future productions at the United studios in Hollywood, arrived in New York last week for a short vacation in the East. Accompanying them were Joseph M. Schenck, president of the Norma and Constance Talmadge Film Companies, and Felix Feist, in charge of the Talmadge booking department.

The Talmadge sisters will stop at the Hotel Ritz-Carlton for ten days. After they have visited the Broadway theatres in search of new picture material, and bought a lot of advance models in street and evening gowns for their forthcoming productions, they will spend a three weeks' vacation in Palm Beach, where Mrs. Margaret Talmadge, their mother, who recently preceded them to New York, will join them, and then return to this city before leaving for Hollywood, again, the second week in April, to continue producing on the coast for the next two years.

* * *

C. A. Barbian, of Akron, O., is in town.

* * *

Jimmie Grainger has returned from California.

* * *

Frances Marion is in New York.

* * *

Jay Gove is now a member of First National's sales department. He was formerly with Realart.

* * *

Asked the make of his new motor car, Owen Moore replied:
"It is a Liability."

* * *

Don Hancock has returned from Europe, where he reorganized the foreign staffs of Fox News.

WINNIFRED VERINA
Winner of the Pathe-Hippodrome beauty contest. She is now working in the new Pathe serial with Charles Hutchinson and Lucy Fox

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Penrod

(*Wesley Barry—First National—8,037 Feet*)

M. P. W.—Wesley Barry is the ideal hero of Booth Tarkington's boy stories. A positive and unusually gratifying box office success for any exhibitor.

F. D.—Delightful and wholesome entertainment. They'll be satisfied with it; old and young alike.

T. R.—A delightful picture of boy life which captures the spirit and substance of Booth Tarkington's famous story and presents it in thoroughly entertaining fashion.

N.—"Penrod" is a humorous revel of boyhood life and one of the biggest laughs of the season.

Tracked to Earth

(*Frank Mayo—Universal—4,477 Ft.*)

M. P. W.—Entertaining but lacks plausibility.

N.—Man hunt story releases limited action.

F. D.—May satisfy if they don't mind it being a bit slow.

T. R.—For pure entertainment value this production is there forty ways.

The Strength of the Pines

(*William Russell—Fox—4,382 Feet*)

M. P. W.—William Russell is cast in a sturdy role in a sturdy picture.

E. H.—Plot proves complicated and somewhat unconvincing.

N.—Not up to the average in Western action.

T. R.—There is a good deal of heart interest in this picture, which supplies abundant thrills, with snappy action and a well connected plot.

Tillie

(*Mary Miles Minter—Realart—5,125 Feet*).

M. P. W.—This picture should prove of great box office value wherever it is shown in the largest to the smallest houses.

F. D.—A picture that will in all probability satisfy a fair majority of any audience whether or not they happen to be in sympathy with the facts presented.

N.—Pennsylvania Dutch story well done.

E. H.—A picture that is primarily story and will please or disappoint as the story meets or fails to meet with approval.

Reckless Chances

(*J. P. McGowan—Pathe—5,000 Feet*)

M. P. W.—The acting is good and the punch is not lacking.

F. D.—Railroad story has action and romance. Will please and entertain average audience.

N.—Snappy railroad story; should please 'em everywhere.

E. H.—Western railroad drama embellished with a tale of romance that makes it a pleasing entertainment.

Her Social Value

(*Katherine MacDonald—First National—Five Reels*)

M. P. W.—Strength, charm and beauty are the principal ingredients.

E. H.—A pleasing little story of the rise of a shop girl from humble quarters to a social position as the wife of an architect.

N.—The star's undoubted beauty and her grace in wearing clothes—these will probably suffice with the audience who patronize the feature.

F. D.—Personality of star helps cover up familiar story. If they like the star they'll like the picture.

The Wise Kid

(*Gladys Walton—Universal—4,606 Feet*)

M. P. W.—Clever, new plot.

F. D.—A good many picture theatres throughout the country cater to a class of people who like just such a picture as "The Wise Kid." For the average neighborhood theatre it is quite a safe enough bet.

E. H.—A refreshing little comedy drama that will give entire satisfaction.

N.—If there is one star who is finding appropriate vehicles for expression—that star is Gladys Walton.

Her Husband's Trademark

(*Gloria Swanson—Paramount—51,101 Feet*)

M. P. W.—Strong pictorial and dramatic appeal.

E. H.—An interesting society play with a suddenly introduced and contrastive melodramatic ending that drives home a good impression previously made.

F. D.—Suitable vehicle for Gloria Swanson but otherwise not distinctive.

T. R.—Starts off at a rather leisurely pace, but melodramatic action is served up liberally after the avaricious husband, his wife and the gallant lover cross the Mexican border.

N.—Here is a picture that registers pretty nearly 100 per cent.

Her Own Money

(*Ethel Clayton—Paramount—4,981 Feet*)

M. P. W.—A rather conventional plot has been gracefully presented here in a subject devoted to the art of domestic financeering.

F. D.—Satisfying entertainment dealing with domestic problems.

T. R.—Pretty good entertainment.

N.—An appropriate vehicle has been found to fit Ethel Clayton's personality and talent in "Her Own Way."

E. H.—A narrative told with precision that at times defeats its own ends.

Cardigan

(*Featured Cast—American Releasing Corp.—7,000 Feet*)

M. P. W.—Here is a vivid and powerful story of the birth of American freedom! And it is a film that will rank with the historical dramas that endure for all time.

E. H.—Worthy of special attention from all who are interested in better pictures. Its popularity ought to be assured.

F. D.—Abounds in patriotism and has a pleasing romance. Ought to go splendidly wherever there are Americans.

T. R.—Unquestionably pictures such as "Cardigan" are a most valuable asset to this industry.

N.—A slice of the American Revolution is depicted in "Cardigan."

When Exhibitors Go to Buy
They Go By
Moving Picture World

Beyond the Rainbow

(*Featured Cast—R-C Pictures—6,000 Feet*)

M. P. W.—When the first and foremost object of producing is to be pretentious, a picture cannot fail to sacrifice something as far as entertainment and truth are concerned—and this is the impression created by "Beyond the Rainbow."

F. D.—A strong cast and plenty of variety in Cabanne's latest.

N.—It is easy enough to know that the picture is good entertainment, but how to classify it is another matter.

T. R.—The picture is well handled, considering that the story has to deal directly with such a large cast.

Extra! Extra!

(*Edna Murphy and Johnny Walker—Fox—4,160 Feet*)

M. P. W.—Story of a cub reporter's adventure pictured entertainingly. Stories of this type are almost always popular when pictured, and this is an exceptionally good representative of the class.

F. D.—Newspaper story makes fair entertainment.

E. H.—First-rate newspaper story. On a par with this team's recent offerings, and should please.

T. R.—Fairly good entertainment and good action.

The Ghost City

(*Helen Holmes—Associated Photoplays*)

M. P. W.—Essentially a vehicle for Helen Holmes. Admirers of Helen Holmes and vigorous outdoor action will find it much to their taste.

N.—Miss Holmes demonstrates that she still retains a knack for feminine dare deviltry, which made her name a household word a few seasons ago. Undoubtedly it has been written with the star in mind, for every sequence, every incident revolves around physical action.

T. R.—Helen Holmes, of course, is virtually the entire picture, for around her the story is built and worked out nicely, though at times there are semblances of over-direction.

F. D.—Fair Western filled with thrills. Plenty of action for those who like Westerns.

Give Me My Son

(*Featured Cast—George H. Hamilton—5,500 Feet*)

M. P. W.—Will please wherever naturalness in drama is appreciated.

F. D.—The outstanding feature of this State rights offering, a product of the Swedish studios, is the new angle it gives to the mother love theme of which there have been any number released of late.

T. R.—A picture that should rate high in the box office reports.

N.—This is a welcome variation on the familiar mother-love theme because sticky sentiment is not emphasized to apply a heavy note of heart interest.

In the Independent Field

By ROGER FERRI

The Passing Week in Review

WORD from Philadelphia this week brought news that the M. P. T. O. of that section had elected a committee to investigate the "cheater" situation. The week before the New York exhibitors at Albany passed a resolution condemning "junk" pictures and urged its members not to use them. Other State exhibitor organizations will take like action. The organized exhibitor is back of the legitimate independent, for he has come to appreciate the value of independent productions and legitimate competition.

WHILE the I. P. D. A. has already inaugurated its fight against dishonest operatives, the exhibitor wields a hammer that can knock these "cheaters" out of business. The exhibitor has been victimized by these crooks time and again and, like honest State Righters, he has sickened of the practice and declared war. This fight has only started and it must not be confined exclusively to "cheaters" and "junkers." There are other evils that must be eliminated as soon as possible. The "film pirate" is on his way out. But others have crept in. There have been supposedly responsible outsiders who have found their way into the business and victimized hard-working, ambitious independent producers out of thousands of dollars.

ONLY this week we had brought to our attention the case of an independent producer who has been defrauded out of thousands of dollars. This producer interested local capital in a certain southwestern city. Bankers there formed a corporation to finance the productions. They made a series of pictures. When completed they were brought to New York to be marketed in the independent field. After days of negotiation a deal was consummated with this person, who, although not a full-fledged film man, did head a chain of six or seven exchanges. He sold to co-operative exchanges in sections where he did not personally operate.

A CONTRACT was drawn up. A copy of this contract was read by the writer. It stipulated that the pictures were to be released on a percentage basis. The distributor was to exploit and distribute the picture. He was also to stand all print costs. He further contracted to give the producer a monthly statement on the previous month's business along with a check representing the producer's share of the net receipts. The contract stipulated that the first picture should be released April 1, 1921.

SO much for the contract. The negative was delivered to this man January 1, 1921. But the picture was *not* released April 1, 1921. The producer, after spending no small amount on telegrams and long distance telephone calls, finally induced the distributor to release the picture late in August. At that time the distributor placed the picture in two or three exchanges that he owned. He later placed prints in other territories. He furnished the producers with a statement concerning the September business, but did not accompany this report with a check, as stipulated in the contract.

NO statements were submitted for September or October. Meanwhile, the producer, several thousand miles away from home, kept the wires hot for information on the picture, but he received only evasive and abbreviated telegrams and letters in return. Finally a vague statement covering four months' business was submitted, but no check. Impatient and disgusted, the bankers, unable to understand the methods of the distributor, met and delegated the producer and a local business man to come to New York and endeavor to straighten the tangle.

THESE two business men arrived in New York and immediately sought conferences with the head of the distributing company, but in vain. They were "bunked" left and right. An attorney was engaged and through him a meeting was arranged. A complete report was finally given. This report showed that the distributor was indebted to the producer to the extent of about $2,800, representing the producer's share of business supposed to have been done in five months. The itemized statement showed, too, that the distributor was charging the producer for prints, contrary to the contract. He also violated the percentage clause. But these violations faded away into nothing when it became known that this firm, although it had received money for rentals, etc., had failed to turn over to the producer its share of the receipts. Not one cent had been turned over to the producer.

THE distributor, that's what he calls himself, admitted he owed producer about $2,800. But his answer was that his firm did not have the money and he sought to ascertain what the producer was "going to do about it." Little did this person realize that he had embezzled money that belonged to someone else. Little did he realize that Uncle Sam has armed himself with a Federal Trade Commission whose function it is to prosecute just such individuals and company.

A CONFESSION was obtained from him that his company was virtually bankrupt, although he personally has plenty of money. He offered to show that the firm could not afford to pay the money coming to the producer. Yet he offered no explanation for the failure to treat the producer fairly or why he did not forward him his share when the money was paid over to the firm. Violations of the contract were pointed out to him, but his reply was that he was prepared to draw up another contract! The two representatives of these financially interested in the corporation were used as human footballs; they were "kidded" and "gypped." They received no money and less courtesy.

THE treatment this firm gave this southwestern corporation it has accorded other independent producers. No less than four such complaints from other independents who placed their pictures with this "fence" have been submitted. These are being investigated. The head of the firm assumes an indifferent attitude, although admitting he owes the money. Yet, he is carrying on his "business." He is negotiating for more productions despite the fact that he knows his firm can not carry out a single contract he signs.

THE Federal Trade Commission has taken cognizance of the presence of these "gyppers" and no surprise will be occasioned if within the next six weeks this supposedly "big gun" is exposed and sent to a place where they have bars, but not the sort that were so popular in pre-Volstead days. This investigation by the Federal Trade Commission has just started. And when the truth is made known the independent market will be wiser and wealthier.

In the Independent Field

"Determination" Induces Showmen to Enter Distribution Business

A number of expert and successful showmen have been induced to enter the independent field through Lee-Bradford's big production, "Determination," which was given its world premier showing at Tom Moore's Garden Theatre in Washington, D. C., about five weeks ago. Immediately after that showing Arthur Lee received inquiries from established showmen who realized the possibilities of the picture and sought to buy in on it.

Shortly after the Washington premier, Messrs. Hershey and Tucker purchased West Virginia and are now road showing "Determination" there. Jones and Adams bought the Western Pennsylvania territory, opening the territory with a premier at the Nemo Theatre, Johnstown, Pa., on February 20, the feature playing to remarkable business, according to reports. So successful was this showing that bookings there will keep prints busy in that section until the first of May.

Messrs. Mills and Berkowitz, of Elk Photoplays Company, New York, made a special trip to Washington and immediately bought the metropolitan territorial rights. Dave Segal, of Royal Pictures, Inc., of Philadelphia, purchased Eastern Pennsylvania and Southern New Jersey and is road showing the picture. He will open within a week. Strand Film Company bought the Washington, D. C., territory on the strength of the showing there.

That "Determination" is a showman's picture is proven by those who already have purchased it.

Shallenberger On A Trip

W. E. Shallenberger, president of the Arrow Film Corporation, left New York on Tuesday for a brief trip, taking in Columbus, Ohio, where "Ten Nights in a Barroom" played to capacity audiences at the Grand Theatre; Detroit, Mich., where Dr. Shallenberger will see the premier, at the Allen Theatre, of "False Fronts," locally produced feature, and then to Chicago, Ill., and Toronto, Canada. It is expected that Dr. Shallenberger will be gone about ten days. During his absence W. Ray Johnston, vice-president and general manager of the Arrow Film Corporation, remains in charge of the office.

Luchese Opens 'Change March 6

Tony Luchese of De Luxe Exchange, Philadelphia, while in New York this week announced that his new exchange at 1481 Vine street, that city, will open Monday, March 6. The exchange occupies an entire building which is the last word in exchange structures, and contains a little theatre, booking offices, cutting rooms and executive chambers. A special car will convey New York guests to Philadelphia. John Lowell, star of Arrow's "Ten Nights in a Barroom"; Grace Davison, Zena Keefe, Dell Henderson, Dr. W. E. Shallenberger of Arrow Film Corporation, Ray Johnston of Arrow and others will attend the opening.

"Sell Pictures, Forget Sex Lure" Says Singer of Pacific Film Co.

"Sex-Lure in advertisements should be eliminated," said Julius Singer, eastern representative for the Pacific Film Co. of Culver City, Cal. "Advertisements of this sort brought censorship upon the screen. In the New York Globe, Kenneth McGowan states: 'The movies are the worst offenders in the matter of titles and advertising.' It was this, I am convinced, and not any immorality in their generally mediocre and commonplace pictures that brought censorship down first upon them. As Shaw once said, the movies must cater to the biggest and most conservative elements in the community, must have a morality that will satisfy an agricultural laborer and spinster governess. But read any motion picture trade paper and you will acquire an extraordinarily different conception of the films. That is where the uplifters get their ideas of movie immorality. These pages reek with innuendo. They cry sex at every turn.'

"Pacific Film Company's publicity policy will be 'Cleanliness,' the same ingredient of which our pictures are made. I have received word from Mr. Hayes stating that we are receiving an abundant amount of inquiries for the extensively advertised three productions, "The Able Minded Lady," starring Henry B. Walthall; "The Girl From Rockypoint," and others.

JULES SINGER

Asher's New Boston 'Change Building Opens

The newly completed two-story and basemen brick building that has been erected to house the activities of the American Feature Film Company has just been occupied by that concern. It is located at 37 Piedmont street, Boston, in the very center of the industry in The Hub, is elaborately furnished and equipped and ample for the uses of the concern that long since had outgrown its former quarters next door.

A house-warming and jollification signalized the opening of the new structure, and about 400 motion picture exhibitors from all parts of New England gathered at the dinner and inspection of the premises.

The host at the affair was Harry Asher, the president of the company, and well known as one of the most ppoular men in the film industry in New England. In the infancy of the motion picture business, Mr. Asher was among the first to establish a film exchange in Boston, and he has kept pace with the marvellous growth of the industry ever since.

The erection of this new home has been made necessary by the rapid growth in the volume of business handled by the American Feature Film Company, which distributes all the productions of the Universal Film Company, including serials, features, comedies, International News, and short subjects.

Cheating The Cheaters

Arrow Film Corporation is in receipt of a marked copy of a Pottsville, Pa., paper, under date of February 23, 1922. The story, which is self-explanatory, follows:

"In order to settle legal controversies between the two producers and eliminate a clash between rival managers of the films displaying 'Ten Nights in a Barroom.' P. D. Ryan, owner of the recent version, which is now being shown at the American Theatre, yesterday purchased the film owned by the corporation and destroyed it.

"The rival version which was recently shown at another local theatre was one of the first films made covering the long version of the story from an accepted popular idea of it, and it is alleged by the owners of the recent film, did not follow closely the original story because of several thrilling scenes which would have been impossible to photograph when the first version was made.

"Ryan stated today that the original story version will still go on pleasing the public, with the added interest created by the personal appearance of Miss Ivy Ward, the diminutive star of the piece; while the old-time version went up in smoke like that which emanated in the film from the Sickle and Sheaf Inn, which is also destroyed by the flames in the picture.

"This is the first time a film has been purchased and destroyed in Pottsville, to increase interest in another version."

All-Star Cast Appears In New Warner Serial

Warner Brothers fifteen episode animal serial, "A Dangerous Adventure," starring Grace Darmond is nearing the final stages of completion at the West Coast studios, according to S. L. Warner, under whose direction the serial is being made.

Of the many massive sets that have been erected for the serial, in order to lift it above mediocrity, the building of a massive jungle idol is said to have taken clay modelers and carpenters fully a month to build. Hunderds of people were used in this scene, in addition to practically all of 2,500 animals leased from the Al G. Barnes circus, and according to Mr. Warner none of the foreign-made spectacular productions now being shown in this country can compare with either the settings, animals and people used in "A Dangerous Adventure. I am proud of this serial."

In the Independent Field

C. C. Burr Denies Carewe Pictures Will Not Be State Righted

In order to offset any rumors that "I Am the Law," the first of the Edwin S. Carewe all-star productions featuring Kenneth Harlan, Alice Lake, Rosemary Theby, Wallace Beery, Noah Berry and Gaston Glass has already been completed and offered to one of the large national distributing corporations for nation-wide release. C. C. Burr, president of Affiliated Distributors and producer of "Burn 'Em Up Barnes," featuring Johnny Hines, made public the folowing statement:

"It has come to my attention that rumors have been afloat stating that "I Am the Law," which Edwin S. Carewe is now directing on the coast, has been offered in completed form to one of the large distributing organizations for release. This statement is absolutely untrue; first, because "I Am the Law" has not yet been completed, and secondly, because this big production is being made exclusively for the independent market and will positively be released through Affiliated Distributors, Inc. Territory on this super Northwestern picture has already been sold on a States-right basis to First National, of Pittsburgh, and others whose names I shall not divulge at the present time. It is extremely disconcerting to hear these ungrounded rumors at this time because Bernie Fineman, Benny Zeidman, Edwin S. Carewe and I pooled our resources to obtain the above mentioned stars primarily and at great cost to help rejuvenate the independent field.

"The 'kickers' in the independent market were bewailing the fact that there were no real productions in the State-right market that had box office value, and it was in order to help offset this unwarrantable complaint that the Edwin S. Carewe Pictures Corporation was formed with the sole purpose of filming pictures for independent release that were good enough to play the very best first-run houses in the country. Very often a picture is made and then offered to the larger distributors for release. Where the picture is a good one, its chances for acceptance are good, but most often these productions, after having been refused by the national distributing corporations, naturally find their way into the independent market. So far as 'I Am the Law' is concerned, I wish to emphatically state that it has never been offered to any of these national distributors because as soon as it is completed it will be released through my own organization, namely, Affiliated Distributors, Inc. State-right buyers, therefore, should not be under the misapprehension that 'I Am the Law' is a finished picture and that they will not have an opportunity to get in on it.

"We have never tried to peddle 'I Am the Law' to the big interests, and exchangemen can be positively assured that 'I Am the Law,' with its splendid cast and story, will be theirs if they want it. Our future rests with the independents, for it is they we are catering to. When publication was made of the fact that an all-star cast was engaged to star in this Royal Northwest Mounted Police story, under the direction of Edwin Carewe, we were flooded with inquiries from all over the country.

"At that time we expressly stated that 'I Am the Law' would be made for the independent market, and while we have been made offers for outright purchase, we intend living up to our promise to release this feature at figures that will enable the State-righter to play it and 'clean up,' just as was done when 'Burn 'Em Up Barnes' was released on the independent market. I want to spike these rumors, and I can think of no more effective way than to declare openly that as soon as 'I Am the Law' is completed it will be released to the State-right market only through Affiliated Distributors, Inc."

From the Showman's Angle

SAM GRAND, who is ever on the lookout for the best in the way of State rights productions, had put one over on the "gums" up Boston way when he booked the latest Equity-Clara Kimball Young feature, "The Worldly Madonna," into that city's leading picture palace, the Park. The opening was set for Monday, February 27, and the picture was extensively advertised, but a delay in delivery of the print prompted a postponement of the opening. But the Park management, according to information, took advantage of the news value of the delay and capitalized it with the result that the opening later in the week was reported to have been a humdinger.

Personal appearances made by Elmo Lincoln proved a life-saver for several Ohio exhibitors, judging from reports from correspondents. The star of "Adventures of Tarzan," a Weiss Brothers serial, went into these houses "cold," being booked there at eleventh hour notices. However, with his personality and "chatter" he took the houses by storm with the result that business immediately started to shoot up. Since Elmo's appearance one house reported a steady increase in business. What's the answer?

Sam Rothafel and Hugo Reisenfeld, together with Joe Plunkett, are clamoring for big box office attractions. For the first time in the history of the New York exchanges, they have found it almost impossible to keep up with the demand of these showmen for special showings.

The demand for "Ten Nights in a Barroom" is so great that certain producers are contemplating producing pictures with an atmosphere similar to that production. 'Tis whispered that "The Curse of Drink" and even "The Face on the Barroom Floor" will be picturized, which proves conclusively that Mr. Volstead doesn't mean a thing even in the lives of producers and exhibitors.

The "cheater film" situation has been taken up by the Motion Picture Theatre Owners of Eastern Pennsylvania and Southern New Jersey and a committee of three was recently elected at a meeting of the directors in Philadelphia, for the purpose of remedying the situation as well as ridding the field there of "junkers."

A group of Norfolk exhibitors pooled something like $50,000 and sent one of their number to Europe to dig up a second "Passion" which the theatre men planned to sell to some distributing corporation at a neat profit. The agent made the trip and did return with a couple of negatives, but when the pictures were projected for the exhibiting group, the latter was so disappointed that they decided to junk the films. The plunge cost the exhibitors, according to the report, something like $37,200.

Joe Plunkett of the New York Strand Theatre was more than pleased with the business he did on Warners' "School Days" a few weeks ago. Joe has his eye for pictures that will bring maximum returns on a minimum investment and he admits that "School Days" is more than a "box office picture—it is a winner." He wrote the following: "I feel that I must let you know about the splendid success of 'School Days' at the Strand. We had one of the best week's business of the year and the picture scored heavily with our audience. 'School Days' without the slightest doubt is a real box-office winner and I congratulate you on having made this production. If exhibitors want a picture that will pull them out of the slump, here it is."

Cohn-Lewyn To Get Out Novel "Propa" Film

It became known this week that Jack Cohn and Lewis Lewyn, producers of Screen Snapshots, the single reeler that has won such great popularity, will offer an innovation in their next issue of that series. A special subject, of which the introductory title is "What the Unthinking Public Believes Hollywood Is Like," supplemented with the title, "And This Is What It Really Looks Like."

This reel, it is believed, will tend to furnish the public with true facts concerning the film colony and offset the erroneous and false reports disseminated by yellow journals.

Tilford Acquires Gotham Studios

Tilford Cinema Corporation, of which Walter Ford Tilford is the president, this week announced the purchase of the Amsterdam studio at 344 West 44th street, the largest studio in New York City. The organization is made up of experts in every line of motion picture production. Mr. Tilford was formerly an exhibitor and associated with Vitagraph and D. W. Griffith.

Associated with Mr. Tilford as officers and department heads are the following: Thomas Wilson Switzler, treasurer and general manager; Wiard B. Ihnen, R. A., secretary; Major Ross D. Whytock, scenario editor; W. E. Keller, architecture; Thomas B. Sherman, construction; Thurston H. Holmdale, art and scenic effects; Stephen Seymour, decorations; Edward J. Tasker, purchasing agent, and John T. Lascha, transportation.

Hirsh Acquires New Novelty

Nathan Hirsh, president of the Aywon Film Corporation, anounced this week the early release of "American Picture Book," a series of decidedly novel animated drawings will be offered that are said to be unusually entertaining.

The "American Picture Book," Mr. Hirsh declares, is something really different and will provide a noteworthy attraction for every theatre that plays it. Mr. Hirsh will shortly leave on a trip covering many of the key cities.

Dot Farley Signed

Word was received by the Arrow Film Corporation this week from S. M. Herzig, producer of the Arrow Cruelywed Comedies, that Dot Farley has been secured to play the part of Mrs. Cruelywed opposite Paul Weigel, and that the first comedy in which she will appear would be "Husband and Strife," directed by Mr. Herzig.

In the Independent Field

Franklyn E. Backer Returns; Florida Seeks S. R. Producers; State Rights News from Coast

LOS ANGELES — (Special) — Franklyn E. Backer has ended his brief visit to Hollywood and has started for New York with stops scheduled at key cities. He will visit most of the Amalgamated franchise holders handling the G. M. Anderson product.

In addition to conferences with the producers of Amalgamated pictures, now well along in the series of 12 co-star productions being set for release this season, and also starting on the fourth of the new series of twelve two-reelers, the object of Mr. Backer's trip to this city has been accomplished. He is taking three negatives with him to New York.

Many tempting offers have been received during the paat six weeks by independent State Rights producers here from Florida business men, inviting the film men to confine their production activities to that State. It is the general belief here that these offers were prompted by circulation of reports from here that California banks had tightened up in their loans to independent producers. As stated in previous articles, however, 80 per cent. of the production going on in this city and vicinity is being done by independents.

Ben Wilson arrived in Los Angeles from New York, where he spent a week going over plans with Dr. W. E. Shallenberger of Arrow Film Corporation, which releases Ben's independent productions. "The Innocent Cheat," Wilson's latest special, according to reports here, will soon be given a showing at one of the New York theatres.

There is considerable talk prevalent in film circles here to the effect that the Warners are about to expand their production activities at their local studio. It had been rumored for some time here that the Warners and Federated were about to break, but the rumors were never confirmed or denied and they were permitted to die. However, with the reported visit to this city soon by Abe Warner reports prevail that the Warners plan the production of a series of features here.

Henry B. Walthall, according to reports here, will be starred in a series of pictures that Pacific Film Company of Culver City will State Right. He already is being starred in that firm's initial release, "The Able-Minded Lady."

John J. Hayes of the Pacific Film Company directs the attention of the trade to his "daylight movie." "This 'daylight theatre'," says Mr. Hayes, "consists of a projection machine in the open and a box light screen, with multi-colored flanges. The color from the machine is projected on the screen, which is gray in color, and lo, the effect is the same as in a darkened room. The flanges are set at certain angles to absorb light rays, the absorption process being aided by the many colors used."

L. F. Jefferson, one of the screen's best known authors on the West Coast, has turned producer. His first State Rights productions will be "The Forest King." It is a story of the wilderness.

Jack Perrin, the well known screen player of heroic roles, will be starred by Campbell Productions in a series of six famous sea stories, according to an announcement made by the Anchor Film Distributors, Inc., which will release this series on the independent market.

Anchor also announces that it will distribute two series of two-reel comedies, beginning next month. The units which are now active in production for Anchor are the Morris R. Schlank productions, filming "Iris" comedies, featuring Little Napoleon, the chimpanzee withe human brain, and the Anchor Comedies unit, featuring Jack Richardson, the comedian, the latter under the direction of Bruce Mitchell.

The Robert Gordon unit of the Ivor McFadden Productions will start shooting on the first of its series of Eugene Manlove Rhodes Saturday Evening Post stories, "Stepsons of Light," in ten days. The entire series will be distributed by Anchor.

The continuity for Peggy O'Day's third race track feature will be started as soon as sets have been constructed. Francis Ford, Miss O'Day's director, has finished the continuity of the third turf feature, the working title of which will be "A Hundred to One Shot." Miss O'Day will produce four race-track features, states Morris R. Schlank and upon completion will be starred in another series of outdoor dramas.

That the independent market is getting stronger every day and that Anchor Film Distributors, Inc., features and comedies are being contracted for by State Rights exchanges as fast as offered, is contained in reports to Morris R. Schlank, Anchor's president, submitted by his field forces.

A striking example of what "Little Napoleon," the champanzee with the "human" brain, can be taught came to the notice of Harry Burns, Napoleon's director, this week when Trainer Anderson requested the chimpanzee to lace the boy-size shoes, which the ape wears on the st, a "trick" the chimp performed with lightning dispatch. Mr. Anderson spent thirty minutes Sunday playing with his charge and alternated the ape's period of recreation with five-minute periods of study.

The cognomen of "Jack Richardson" is becoming popular in Hollywood. Two well known film actors are known by that name and there may be more to come. Richardson, the heavy, should not be confused with Richardson, the comedian, declares Bruce Mitchell, who is directing the latter at Universal City in a series of two-reel comedies.

Sam Werner Solves First Run Problem for State Righters in Difficult Missourian Territory

The first run situation insofar as State Rights pictures are concerned in St. Louis is characterized as very acute by the MOVING PICTURE WORLD correspondent there, but Samuel Werner of United Film Service solved the problem when he booked "Good-bad Wife," the Federated special, for a week's run at the Royal Theatre. Recently Werner played "Dangerous Toys" at the Strand Theatre, prior to the drastic reduction in admission prices by that house. The picture went over big.

With Paramount interests in control of the Missouri Theatre and Spyros Skouras and his associates in the New Grand Central. West End Lyric, Empress and Liberty affiliated with Associated First National and William Fox with his own theatre, the Liberty, it is most difficult for the independents to obtain a suitable first run. However, Werner probably has solved the situation with the Royal. This theatre is not very large, but it is situated in the heart of the downtown business and shopping district and can play to thousands daily.

The Superior Pictures Exchange of Pittsburgh, now located at 414 Ferry street, will be moved to 1010 Forbes street next week. A grand opening will be observed on March 7. Carl Moldenhauer is office manager of the exchange.

Columbia Film Exchange of Pittsburgh announced this week the acquisition of the new series of Franklyn Farnum features. The first of the series will be released this week and is entitled "The White Mask."

Manager Underwood of Enterprise Exchange of St. Louis last week closed a deal whereby he acquired the territorial rights to six Richard Talmadge features distributed by Phil Goldstone Production, Inc. Six five-reel Franklyn Farnums also were acquired.

Tommy Taylor has been assigned to the Sterling Pictures Corporation, Kansas City, sales force and is concentrating on "Burn 'Em Up Barnes" which is reaping a neat harvest in that territory.

A. C. Bromberg of Bromberg Attractions and Southeastern Pictures Corporation of Atlanta returned to the latter city, after a four-day visit to New York.

H. R. Barker is now with the Crescent-Federated exchange of Kansas City and Omaha. He is representing that exchange in Southern Kansas. Barker was formerly an exhibitor at Iola and Chanute.

The Standard Film Company of Kansas City has purchased 26 Billy Franey one-reel comedies, which it will release at the rate of one a week beginning March 1.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, visited exchanges in Detroit, Cincinnati and Chicago this week. He returned to New York, Friday, March 3.

The new Exhibitors' Co-operative Association of Kansas City has been endorsed by prominent exhibitors in that territory. Phoenix Exchange of that city this week announced that it had closed a deal with that firm whereby it will distribute each month three pictures, approved by the purchasing committee of that body. Joe Fox for Phoenix closed the deal.

J. T. Sheffield, secretary-treasurer of the Seattle Greater Features, Inc., has returned to that city, following a trip to New York, according to a wire from Seattle. He has been elected president of the Northwest Film Board of Trade.

From Seattle, too, comes word that M. J. Dunne will manage the Greater Features Exchange in Salt Lake City. He was formerly a member of Fox's Salt Lake City Exchange staff, from which he resigned two weeks ago.

Floyd Lewis, formerly manager for Realart in St. Louis, will open an exchange in that city for Second National Exchange, Inc. Roy Dickson, his old hooker at Realart, will hold down the same job in the new office. Lewis continues as president of the St. Louis F. I. L. M. Club.

W. K. Beckwith, for a number of years hook, salesman and assistant manager of the local Goldwyn office, has resigned to enter the sales organization of Greater Features, Inc., where he will be headquartered in Portland, Ore., covering the Oregon territory.

Producers' Film Company is St. Louis' newest State Rights firm. Its first picture, "The Unfoldment," starring Florence Lawrence, will have its St. Louis premier March 16, playing day and date at the Empress and West End Lyric. St. Louis capital made possible the production of "The Unfoldment."

N. I. Filkins, Merit chief in Buffalo, escorted Grace Davison on a tour of personal appearances last week in Buffalo, Niagara Falls, Tonawanda and Jamestown. James Rose has been added to the Albany sales staff.

John E. Kimberly, executive manager of Nu-Art Pictures, Buffalo, has engaged Paul Shaver, formerly at Vitagraph, as a member of the Nu-Art sales staff. Fred M. Zimmerman, general manager, has returned from a trip down state with a large amount of business on "Where Is My Wandering Boy Tonight?"

H. E. Hughes, who recently resigned from Nu-Art Pictures' sales staff, has joined the Buffalo Goldwyn office, covering the Southern Tier.

G. H. Hamilton Will Distribute Ten Productions This Season

George H. Hamilton, who is State righting the Swedish Biograph feature, "Give Me My Son," announced this week that he will release a series of ten productions during the current year. These pictures, he added, are completed and now being cut and carefully edited.

Mr. Hamilton is particularly enthusiastic about "Give Me My Son," which he characterizes as one of the best pictures on the independent market. He said that all accessories on this picture will be given to buyers at manufacturing cost. These accessories, together with the press book, are ready.

"I realize the present condition of the business," Mr. Hamilton said, "and it shall be my endeavor to formulate a policy taking these conditions into consideration and to constructively build up the business of exchanges handling my pictures.

First Di Lorenzo-Williams Feature Ready March 1st

Following the recent announcement of the incorporation of Di Lorenzo, Inc., comes word that their first production, "Blaze Away," the first of a series of six special five-reel productions starring "Big Boy" Guinn Williams and directed by W. Hughes Curran will be ready for release to independent exchanges on March 1.

"Blaze Away" is an original story by Bruce Boteler, a graduate of Princeton University and formerly a scenario writer.

In the Independent Field

History of State Rights
Intimate Resumé of Growth of Market

By JOE LEE

(EDITOR'S NOTE—With this issue Mr. Joe Lee, one of our most successful exploiters, whose experience in the State rights market includes not only successful exploitation, but buying and selling as well, presents his second article of a series of five dealing with the progress of this market. The articles are both entertaining and instructive and are recommended to all our readers.)

"WATER stock" operators forgot the oil fields of Texas and soon were found incorporating "picture companies." The pickings were seemingly soft for these crooks.

This parasite has not been entirely eliminated from the industry in general, but he is doomed and one can count their number on ten fingers. They are known and it is only a question of time when they will be brought to pay the fiddler. Those operating today have "dignified" their methods. They invade unsuspecting cities, conducting contests and in many obtaining the co-operation of local Chambers of Commerce. One or two have been known to go into a town, issue statements relative to the possibilities of the city as a producing centre, interesting local capital and then bidding the community a fond farewell.

There are "angels" who have dropped thousands in "junk" that will never see the light of day. And rightfully so. They are those in our business today who, possessing this "junk," release it because of the success of a legitimate product which has proved its mettle, applying to the "junk" some outlaw title and attempting to furnish "competition" for the real picture.

These promoters went about unmolested until the "blue sky law" went into effect. They had no trouble getting money. But 25 cents of every dollar collected actually went into some novice production deal. The other 75 cents went to the promoters themselves under the heading of "executive and star salaries." The finished "production" represented, perhaps, 25 per cent of the investment, and starred some local novice—virtually a "come on" who was used as bait with which to raise capital locally. With the picture completed, promises of a national distributing company taking it over were made, but they never materialized.

But they soon encountered their Waterloo. Legitimate investors invaded the field. And with their advent the State rights markets began to undergo changes that I will discuss in detail in forthcoming articles.

Right here I am reminded of a little sketch put on at one of the Broadway theatres by William Collier entitled "Nothing But Cuts," in which the dialogue is completely eliminated. But Bill Collier would blush with shame if he saw the cuts or division of spoils or loot among some promoters in the State rights market.

But that is neither here nor there. "Wild cat" promoter No. 1 we will therefore brand as the "flyer" who succeeds in dumping about one twentieth part of local capital in a production, pocketing the rest. But he didn't stop there. Production was only the first step. His picture with local people in it, completed, he would seek Promoter No. 2, who officiated as distributor. This latter operative seldom overlooked any bets; he was a shrewd sure-thing worker.

Yes, he would handle the production for a certain monetary consideration. He knew the pictures were lemons, but that meant nothing in his young life—he played safe and made certain that he received his money. If the owners of the pictures showed no inclination to pay a cash consideration, this clever man usually outlined a percentage proposition of the "head I win tail you lose" order.

The deal closed the real "gyping" started. This promoter would pad his expenses for paper or lithograph, press book, lobby displays and other accessories, including still,s cuts, slides, etc. With the accessories completed and the promoter enriched some few more thousand, he proceeded to complete distribution plans. And right here he usually came through with other tricks that added materially to his already fat bankroll.

The picture has to be advertised. He would map out an exploitation and advertising campaign, itemizing estimated expenditures that would be incurred in thus putting the "lemon" over. Promoter No. 1 would assent to all suggestions of Promoter No. 2, thereby nailing the interested backers coming and going. Not until these promoters had outlined the estimated cost of advertising the picture, did the backers usually realize the high price of advertising. And the sky meant nothing to these operatives. They went beyond the limit.

With this money carefully put away in their own jeans and a small portion of it actually spent for the purpose for which it had been appropriated, the promoter would then proceed to do "business" with the exchanges. It was usually found that the exchanges would not "fall" and immediately a conference between Promoters No. 1 and No. 2 were held and the decision reached to sell unsold territory on a 90-10 basis, the exchanges to get the former rake-off and the latter the ten per cent.

(Continued March 18)

Between You and Me

FIGURES are not supposed to lie, yet there is a concern in the State rights market whose statement for the past year shows an increased revenue. The statement approximates the increased revenue at about $73.000 and yet this firm is about to toss in the sponge. The "joker" is found in the fact that this supposedly prosperous exchange purchased more pictures than it could afford to carry at one time and while its revenue increased it had to meet so many obligations that today it finds itself practically bankrupt because of lack of funds with which to "push" pictures it now has on its shelf.

If a certain deal now underway materializes, one of the best known producers in the industry will contract to make a series of productions to be released in the State rights market. This producer-dirccter has furnished the trade with some of the biggest money-makers and having completed his old contract with a certain distributing firm, he is now seriously contemplating the release of his productions in the State rights market.

The Federal Trade Commission investigators were in New York this week probing certain complaints that had been sent to that body's offices in New York. One of these concerned the re-issue situation and charges pointing out instances of alleged unfair competition and gross misrepresentation were preferred against four individuals. The Commission interrogated a number of film men to ascertain the ownership of several "cheaters" either already in the market or about to be released.

That State rights exchangemen are rapidly surviving the bump sustained through the slump in business was indicated during the past week when hundreds of thousands of dollars passed between distributors and exchangemen. This is interpreted by learned showmen as indicating a quick return to normalcy in the State rights market, which has picked up considerably during the past few months. The exhibitor demand for State rights attractions of box office merit was never any bigger than it is at present.

A certain firm, which operates its own exchanges, financed locally, in many territories, this week completed a deal whereby a certain producer guaranteed to make a series of "made-to-order" pictures to suit and comply with the ideas of the head of that company at sums to be stipulated before actual production is started. This firm, according to its head, while strongly financed, has been suffering from a dearth of what that gentleman characterizes as "up to the minute pictures."

Zene Keefe has been added to the Arrow star list and is completing a Northwestern production in Maine. Pine Tree Pictures Corporation is making the picture, which Arrow will release. Dell Henderson is directing.

Over at Mrs. Astor's this week was discovered the motion picture magnate who frankly admitted that he knew everything about the "film business."

Never before in the history of the business have independent producers been hounded as they are at present by distributors with national chain exchanges who find themselves with a dearth of productions.

This department this past week reccived an article to which was attached the name Agnes Egan Cobb. The article touched on re-issues, the writer making a feeble effort at trying to justify the re-issuance of antique films as "competition" to the superior modern productions representing vast amounts of money. However, she failed to account for the action of these "re-issue hounds" in asking $50,000 for "junk" that five years ago sold for one-tenth that amount.

Joe Schnitzer and his Equity organization next week move to the Robertson-Cole Building at Seventh avcnue and 48th street. Nat Rothstein who has so ably conducted the publicity and advertising department for Equity takes hold of the same department for R-C Pictures Corporation in which P. A. Powers, backer of Equity, recently acquired a big interest.

Some "get-rick-quicks" having heen driven out of the State rights market through the activities of the Federal Trade Commission against them, have gone back into the old "rackct" of interesting local capital in local production ventures that leave a trail of destruction in their wake. Two such operatives were caught in a Washington town last week and quickly prosecuted. Local exchangemen in many cases are co-operating with the authorities.

In the Independent Field

Noel Smith Here to Learn What Comedies Are Wanted

Noel Smith, director-in-chief of the Percy and Ferdie Hallroom Comedies, arrived in New York for the purpose of ascertaining how the more recent of the two-reel gloom-chasers on this series are going over with the public.

This trip, which Mr. Smith is making between comedy productions is made with a view to perfecting ideas for the remaining comedies on the present Federated series, and accordingly, Mr. Smith has brought east with him original ideas and scenarios for the forthcoming comedies.

"One of my very real reasons for making this trip," said Mr. Smith, "was to get away from all sight and signs of production. That doesn't sound very serious or businesslike for a director to say, but it's really about the most serious problem there is for a director, especially a director of 'series-comedies' like our Hallroom Boys Comedies which are made and released at definite intervals. Comedy ideas grow stale quicker than any other kind, and to be funny comedy must be or seem to be fresh and spontaneous. Business men get away from their business every so often and come back and do better work.

Old Testament Nearly Completed

Weiss Brothers' Artclass Pictures Corporation announced this week that its film version of the Old Testament is almost ready for presentation on Broadway. The picture has been definitely titled "After Six Days." The entire production will present in the space of approximately ten reels the wealth of incident and action of the Old Testament beginning with Creation and ending with the Songs of Solomon. The film has been given special attention as regards the matter of tints and tones, and is said to offer some entirely new ideas in the way of colors.

A most impressive decorative foreword has been prepared under the direction of Adolph Weiss, assisted by Katherine Stuart and Mark Toby, the latter an artist of international fame. Toby is responsible for the illustrative backgrounds which have been made for a great many of the sub-titles. These are backgrounds introduce a tapestry effect new to the screen and many of them are in gorgeous colors.

Gossip of the Trade

Tony Luchese, of the De Luxe Exchange, of Philadelphia, is a busy man, as is also his exploitation manager, Bill Hagerty, both of whom are kept on the jump giving service to exhibitors in that territory. Tony, who owns the easttrn Pennsylvania rights to Arrow's Blazed Trail Production, Inc.'s, feature, "Ten Nights in a Barroom," also was busy telling friends that that picture was getting its first showing at the Victoria in Philadelphia this week. The Stanley circuit has booked the feature, as have also Carr & Schadd and Wilmer & Vincent.

Bob Murphy of the Pioneer office in Buffalo was one of Buffalo's State right section representatives at the Albany convention. Bob is a fixture at every annual meeting. He met a host of old friends. He spent most of his time, of course, telling everyone that Pioneer's output is the finest ever.

Mell R. Edwards has resigned from the Merit sales staff in Buffalo and is seeking a new connection. Grace Davision will be in Buffalo at the Plaza Feb. 24 and 25.

F. W. Crosbie of Winnipeg, Manitoba, is not leaving Stephenson Attractions, of Toronto, after all and will continue to be the Western Canadian manager of the company, which distributes independent releases in the Dominion. Forthcoming releases by this company include "School Days," "Out of the Dust" and "Frivolous Wives."

Walter Price, new general manager of the Niagara Pictures corporation, is planning an elaborate revival of "Mickey" in the western New York territory soon. This picture "cleaned up" for years in the western end of the state.

"Shorty" Hamilton Pictures Selling Fast—McGovern

McGovern & Egler announced this week the sale of the Shorty Hamilton Series in the following territories: Celebrated Players Film Corp. of Chicago for Indiana, Wisconsin and Northern Illinois; Federated Film Co. of Omaha for Iowa and Nebraska; Crescent Film Co. of Kansas City for Kansas and Western Missouri, and Arthur C. Bromberg Attractions of Atlanta for the six Southeastern States.

Snapshots at Rivoli

Screen Snapshots has again landed on the program of the Rivoli Theatre. During the current week scenes from No. 19 were used, and scored heavily with the audience.

Van Pelt Here

Ernest E. Van Pelt, general manager of Sacred Films, Inc., of Burbank, Cal., arrived in New York this week from the Coast with the fifth episode of the Bible series, "Abraham."

An Exchangeman's Tip

Hustling Missourian Advises Exhibitors to "Go After Business and You'll Get It"

By Al Kahn
General Manager of Crescent Federated Exchange, Kansas City

MY fifteen years' experience in the theatre and exchange business has taught me that this business is no different than any other in regard to having its good and poor times.

The motion picture industry is too large and too much money has been invested in it to permit it to go under.

It is one of the leading industries of the country and will continue as such for a long long time.

It no doubt will go through a process of changes from time to time and its rough spots will have to be smoothed down, but it must remain and will remain as one of the leading industries. It is true that the last year brought quite a change from what it was the previous six years. Nevertheless it was absolutely essential for the reason that this business as any other business had to go through a readjustment period.

The exhibitor should not permit himself to become discouraged because of a slack period. He should not give up. Better times are coming and coming real soon. We have passed the crisis and are on the road to recovery and when we reach that point we will be working under normal conditions and on a more solid foundation.

Have no fear regarding "dreams" you read about or the many rumors of consolidation. Do not worry about being forced out of business or of not being able to procure a consistent supply of pictures. If the old General Film Company could not monopolize this business no one else can. If the large national distributors did not gobble up all the theatres during the times when money was plentiful, they will not attempt it now. Those that tried it were burned so badly that they are kicking themselves for having ever thought of it. It is truly my belief that there never will be another attempt to trustify this industry.

The production end of this business can never be controlled for the reason that too many stars and producers were created in the recent past for any big company to control them all. In my estimation there will be more pictures produced independently in the future than ever were dreamed of in the past, and at a cost within the reach of every exhibitor. There are enough indepcndent moneyed men, big independent producers and big independent stars who will not stand for dictation or be controlled, who will make pictures independently for independent distributors and exhibitors. Therefore, I suggest that the exhibitor throw off that worry of where he will get product next year, take off his coat and get to work, clean house and get his business down to a normal basis.

Film rental is not your main trouble. You forced it down in many instances below that of 1914. You must reduce your house overhead, in addition to film rental, to get back to normal. The sooner you do this, that much sooner will the sun begin to shine, and profit once more roll into your pockets.

Those exhibitors who are kicking because their profits are not as great as in 1920 must forget those abnormal times and get back to normal and be content.

Remember, it is not bad times coming — but good times going. There is plenty of money to be made in this business, but only the fighters will get it—those who work and those who plan.

You cannot put out a one sheet and expect them to give you a lockout. Go after the business and you will get it!

"The Innocent Cheat" Ready

Much interest has been aroused over the announcement of the forthcoming release of "The Innocent Cheat," a special attraction being distributed on the State Rights market by the Arrow Film Corporation.

This picture, which is reviewed in this issue, is one of the big specials released on the State Rights market by Ben Wilson who is also the producer.

The story is from the pen of J. Grubb Alexander. Mr. Wilson has given a capable cast to the interpretation of the story, with such well-known favorites as Roy Stewart, Kathleen Kirkham and Sidney de Gray.

"The Innocent Cheat" is the story of mother love, unusually big in its appeal, with a tremendous dramatic climax, which is sure to prove popular with men and women alike.

Pacific Has Four Attractive Films

Julius Singer, Eastern representative of the Pacific Film Company, announces that during the coming year that company will continue its policy of fewer and better pictures, which will be absolutely clean in every respect as was the case with "The Call From the Wild."

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Escapes Censorship Troubles Because the Ministers Back Up His Enterprise

SUPPOSE that some day you got a letter from a minister which read in part: "When pictures such as 'The Four Horsemen of the Apocalypse' or 'The Inside of the Cup' are being put out by you, let me know just as far in advance as possible. I will write to some of our men who have seen the pictures and if their recommendation justifies, I will do what I can to get the people to see them. The way for us to get good pictures is to patronize the very best ones."

Wouldn't that make you feel that spring had come?

That's the sort of letters that T. Henry Hartley gets. Mr. Hartley runs the Border Theatre, Rock Island, Quebec, a town of about 2,500. He calls it the Border Theatre because it is so close to the line that a good strong wind would blow it over into the United States. For that matter he gets his mail at Three Rivers, Canada, or Derby Line, Vermont. You can take your choice.

Tries to Be Right

Mr. Hartley has a 450-seat house that can handle road attractions when he can get the right sort, but mostly he sells pictures, and has two Simplex machines, a generator set and a patent screen. It is a better equipment than most small houses have.

Any time he has a good picture he sends word to the four churches in time to get a pulpit announcement on the Sunday before he plays it. When he played "The Inside of the Cup" he had it for only one day. The following Sunday there were four sermons, in as many churches, on the picture, so he very promptly booked it back and bulged the walls out.

There is a Catholic convent in town and he sold the priest a Powers 6-A. Now the priest comes to every show and takes away the news reels and educationals and sometimes a comedy to show the pupils. Anything he wants, he gets, but he is only one of the four.

It is no wonder that Mr. Hartley writes: "If the exhibitor did not show them, they would stop making the sort of pictures that stir up censorship troubles.

No Priggish Programs

Don't think from this that Mr. Hartley is handicapped for variety. His immediate bookings include "The Old Nest," "Over the Hill," "Experience," "Man," "Woman," "Marriage," "Dangerous Curve Ahead," "What Women Will Do," "Love, Honor and Behave," and "The Great Moment." He is catholic in his appeal, and he can get from 25 to 75 cents for his pictures.

He does not play to the church so assiduously that he fails to entertain his public, but he does not affront religious belief and he keeps his shows clean.

The result is that the ministers actually offer their co-operation, as the letter quoted above shows. And it is a real letter, for Mr. Hartley submitted the original.

There is a whole sermon in this story, if you will sit down and think it over. It will pay you to do so.

Your theatre is very largely what you make it. Give it your personality and make people regard it as a local institution. It means more money.

Makes Birthday List Serve Several Turns

Roy L. Smart, of the Southern Enterprises, has put the birthday pass idea to excellent use in Anniston, Ala. Lem Stewart, director of exploitation, broadcasted this idea when it first appeared in Printer's Ink, and Smart decided that he could make it work harder than in merely creating a feeling of friendliness for the house.

He obtained the services of eight young women of good approach from the Business Women's Club and spent a week in training them before he sent them out. Then he zoned Anniston and Oxford, a suburb, and gave one section to each of his agents. They were provided with questionnaires and with a book of 366 dated pages.

Pass Was the Excuse

The birthday pass idea was the approach, and the names of all who formed a family were entered in the book on the proper page. Then the questionnaire was filled in. This material, when collated, gave a general mailing list, mailing lists by stars, and supplied information as to why some persons did not attend showings of pictures. These last were sent passes immediately, with a persuasive letter. The others were sent passes good upon their birthdays.

At the same time the girls were trained in a "spiel" for the fact that the Noble Theatre showed Paramount pictures and the cream of other programs, for the kiddies matinees on Saturday mornings, and for the new biblical pictures, the first of which was to be shown the following week.

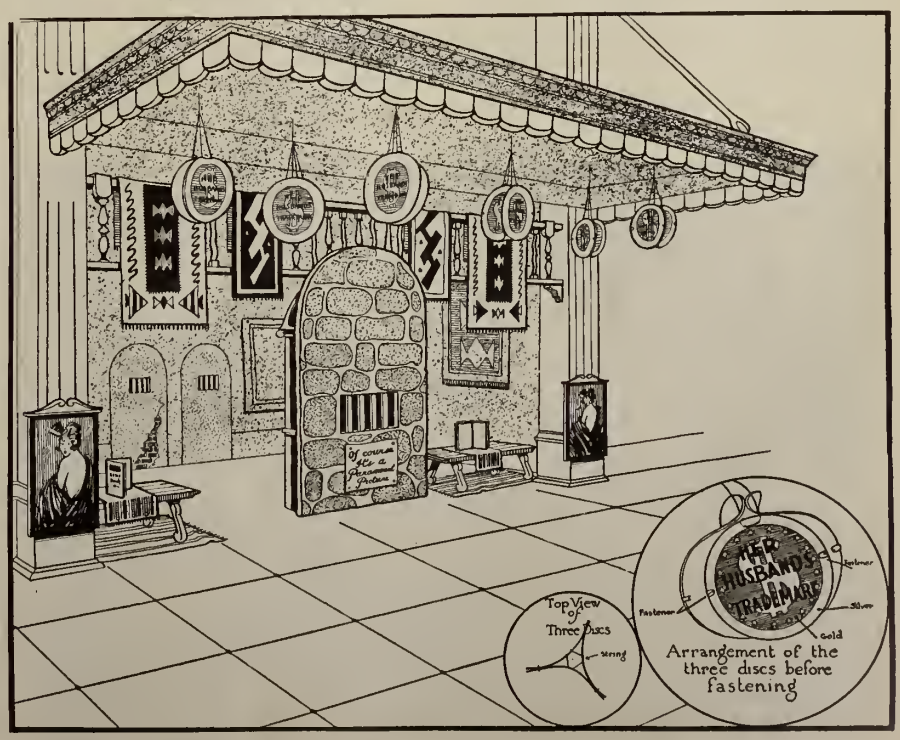
Spinning Lobby Cards Enliven This Display

Motion without motors is the plot of this Walter Lindlar lobby on "Her Husband's Trademark." Pendent from the under side of the awning you will note a number of swinging cards. These are made in triplicate, the six hangers requiring eighteen cards. The diagram in the corner shows the design and lettering and how to fasten them so that they will sway in the lightest wind. It will be noted that the artist suggests lacing them in with strings through the centre, but with a properly stiff card the edge fasteners will be found sufficient.

The general idea of the lobby is Mexican. This shows an elaborate decoration, with a 'dobe box office, but if you don't want to build you can borrow some gay scarves or slumber robes from the department store and let it go at that.

The mission tables on either side support cheap scrapbooks into which the stills are pasted. These are chained to the tables and in addition you tell your doorman to keep an eye on them or some one will come along with a pair of wire cutters.

The tropical scene made up with palms will also work on this Swanson production, and will be found more simple to set up.



THE DOLLAR SIGN, NOT THE LADY'S BACK, IS THE TRADE-MARK

Looking at the corner boards you might get the idea that Miss Swanson's back is referred to for Paramount's "Her Husband's Trade-Mark." The detail shows how the cards are set together to sway at the slightest breeze and provide motion

Selling the Picture to the Public

Heroic Sized Figure Sold Hail the Woman

Colonel Abe Levy, of the Strand Theatre, Waco, Texas, mixed poster and paint for his lobby display for Ince's "Hail the Woman," using the idea of Justice with scales atop the world.

THE LEVY CUTOUT

He liked the Associated Producers' idea so well that he built up on it and the display did a large part of the selling of a highly prosperous engagement.

Col. Levy knows that the more you put behind a good picture the more you get out of it, and he exploits to the limit when given something to work with that is worthy the effort.

He knows the money he puts into exploitation comes back.

Hyman's Novelties at the Mark Strand

Only one novelty is offered on the Mark Strand program for next week, for the dancing number is not unlike an earlier effect and there is no independent singing feature, the prologue to "Back Pay" being the only vocal production.

EDW. L. HYMAN

The overture is that to Lalo's "The King of Ys," played as a straight number. The orchestra will be flooded dark blue from the booth, the footlights will also be blue, as well as the house, with amber strips on the stage. From overhead three spots will blend with the blue, each of these spots being a different color, straw, green and pink, reading from left to right. This will form a chromatic effect similar to recent offerings. Hyman seems to be working up to the color symphony which is now attracting the attention of New York faddists.

The dance number comes next, and utilizes the elevator cresent moon which has figured in other productions. The scene discloses a balustrade against a neutral blue drop, with leg drops and arch of foliage. A Pierrot is shown asleep. The moon rises carrying a Pierrette who dances with him, at last ascending in the moon as Pierrot wakes to realize that it was all a pleasant dream. The musical foundation is Tschaikowsky's "Pierrot's Dream," with Toselli's Serenade and Cloud's Clarice.

Then come a Tony Sarg Almanac, the Topical Review and the prologue to "Back Pay." This is a rustic set, showing a bridge with the village in the background. A male quartet and a soprano are dressed as in the picture, the girl representing Hester. The quartet gives a selection and then Hester sings "In the Gloaming." The picture runs and when Jerry, blinded and dying, asks Hester to sing to him again as she did back home, the soprano takes the same number off stage, the quartet following with Russell's "Farewell."

Following the dramatic feature Mr. Hyman has restored the concert number before the comedy, offering Romberg's "The Call of Maytime."

Larry Semon in "The Saw Mill" closes the program with Moussorgsky's "Une Larme" for the organ postlude.

Taken to Atlanta

William C. Johnson, who has been managing the Rialto Theatre, Columbus, Ga., for Southern Enterprises, has been advanced to be assistant to Lem L. Stewart, director of exploitation, and has gone to the Atlanta headquarters.

Mr. Johnson is a graduate of Claud Saunders' Paramount school for exploitation men, and his recent work proces him a credit to his alma mater.

Used the Telephone to Beat Bad Weather

Using the telephone to put over a special picture is nothing new. It is time-tried and always good, when not overworked. Albert B. Hill, of the Arcade Theatre, Jacksonville, found a new use, however.

He had not planned the telephone stunt in his original campaign, which included getting permission to stop and place heralds on every car going over a toll bridge to a race meet. It looked as though he would have them in droves, when the weather went bad.

He knew something had to be done to offset, so he hired a girl to call up a selected list of patrons and beg them not to let inclement weather keep them away from one of the big-best productions of the season.

It was telephoning with a real excuse, and instead of playing to a loss, Hill pulled it over to a twenty percent gain.

JUST TO SHOW MILWAUKEE THAT "MOLLY O" IS HOT STUFF

The Modjeska Theatre wanted to play up the fire scene, and tried to borrow one of the new motor engines, but the authorities needed them all, and the management compromised on one of the old-fashioned steamers for a ballyhoo

Used Old Time Engine When New Ones Failed

Recently the fire department of Milwaukee has been fully motorized, and the Modjeska Theatre thought it would be a good scheme to borrow one of the engines and ballyhoo the fire scenes in "Molly O."

The fire chiefs felt they would need the apparatus in case of a fire, so they compromised by loaning a spare horse-drawn steamer, and this was bannered and sent around town, accompanied by a ballyhoo girl made up as Miss Normand.

It hit the town from a new angle and helped business along.

In this connection it is well to remember that most large departments carry replacement apparatus which they are willing to loan, and the old-fashioned steamer will attract almost as much attention.

Selling the Picture to the Public

IT'S ALL RIGHT TO SLEEP IN A TENT DOWN SOUTH

But that might not appeal to patrons up north in February. Still they don't have to use the tent, and there is a good laugh in this stunt for Paramount's "Rent Free." It was devised by Oscar White, of the Rex Theatre, Sumter, S. C.

Offered a Tent Home For Rent Free Stunt

Until the housing shortage is ended, any suggestion of beating the landlord is going to prove attractive. This is the pull of Paramount's Rent Free, and the more you do to get the idea over, the more drag you can add to Wallace Reid.

In some sections of the South they seem to think that there is only one picture of Wallace Reid, an automobile race which is put out every so often under a new title.

To offset this, Oscar White, of the Rex Theatre, Sumter, S. C., had a small tent made for this subject, and hung it in the lobby, with a ladder leading to the lobby floor.

On the sides and front were such signs as "Come and Laugh at the Landlord in Rent Free"; "Wallace Reid in a roof-raiser, Rent Free," "See Rent Free and laugh the Housing Blues away" and "If it's moving time, come and see Rent Free."

It did not cost much to make, and it got more attention than a lot of more pretentious stunts could have gained.

Liar Was Beautiful; He Exploited Beauty

Because the portrait on the 24-sheet for Katherine MacDonald in "The Beautiful Liar" at least proved the start to be beautiful, Frank Lacey, of Majestic Theatre, Portland, Oregon, decided that he would play up the beauty of the star and let the spectators write their own tickets on her veracity.

It was not that Lacey could not devise his own lobby, for he is one of the best lobby men in the country. It was because he is that he could realize the display value of this cutout, so he pasted it carefully and at night had it lighted with three 500 watt lamps.

It made a wonderful flash, and it sold more tickets than any dressed lobby could have done, for it sold both the title and the star in the most effective fashion, and it overlaid any theatrical appeal in the district, so he got some of the other fellows' business, too. Usually he does, for that matter.

Good Copy

John Leroy Johnston sends in some good cards he is using over the Texas Southern Enterprises circuit. They are rather small and read "Are you going to see Saturday Night Sunday, Monday Tuesday, Wednesday, Thursday, Friday or Saturday Night?"

The two Saturday nights are played up above the rest and the question mark is sunk into the border to help the idea along. It was originated in Houston and passed along.

Made Christmas Stunt Work Well in January

When J. P. Harrison, of the Hippodrome, Fort Worth, Texas, read about the success so many houses had around Christmas with their gift matinees, he decided that he did not want to wait until next December to get his, especially when he could work it now and repeat it then.

He decided there must be some way to beat the calendar and make the stunt pull for him in January, so he pulled the date off the stunt by a very simple shift in the terms of the announcement.

Instead of a pre-Christmas stunt he turned it into a post-Christmas stunt by the simple expedient of telling the kiddies that Christmas must have given them a lot of new toys and that perhaps they would be willing to give some of the old ones to the poor children.

He booked in a special picture for a Saturday morning showing, tied up the News-Tribune, and got in over seven hundred toys, which were given to poor children the following week by the newspaper.

The direct result of this stunt was six stories in the paper, two of them two column spreads on the front page. The most valuable product, however, was the good will of the people who are most apt to fuss with censorships and go around talking about the menace of the movies.

A Trick Dog Ballyhoo

Looking for something new, the Tudow theatre, New Orleans, hired an old man to lead a trick dog about the streets. The dog was blanketed for the house and attraction, and his routine of tricks caused a crowd to gather whenever the old man worked him. The dog was hired from a vaudeville act "resting" for the week, but most towns boast a dog able to do a few simple tricks.

THIS OVERSIDE CUTOUT SOLD PLENTY OF TICKETS

Frank Lacey, of the Majestic Theatre, Portland, Oregon, used the enormous head of Katherine MacDonald for his lobby display when he showed her in First National's "The Beautiful Liar." He at least proved her beautiful. The liar part could ride

Selling the Picture to the Public

Window Price Cards a Help to Merchants

If you can get a window display without argument it is better than where you have to sell the idea, and you don't have to argue wth merchants over the window cards supplied by Warner Brothers for School Days. They are self-sellers and the trouble will be to pull them out of the windows when the run is over.

THE WINDOW SLATES

These figures stand about two feet high and the slate is a solid black upon which any brief sign can be chalked. These were used by a variety of stores on Broadway in the very heart of the theatrical district during the run of the Wesley Barry feature at the Strand, and if Broadway merchants will take them in they can be landed anywhere. Letter your theatre name in white paint on the base of the sign so that it will keep on advertising the house after the picture has passed, or send around with a can of black paint to obliterate the title and let them keep on working for you.

This is one of the most useful window stunts ever originated on a picture. Get plenty of them if you play the picture.

Chariots Are Cheap Out in Iowa Towns

You don't have to spend a lot of money freighting a chariot into town because you have hooked The Queen of Sheba. You can do as the Strand theatre, Des Moines, did. You can roll your own chariot, or let the horses do it for you.

The basis of the ballyhoo at the bottom of this page is the front wheels from a grocery wagon. The box was made by a local carpenter and painted up by the scenic artist. The old whilffe trees are used, and the outside horses are hitched to the axle, longer traces being used to keep them abreast of the inside team. Build your box so that it can be fastened to the pole and axle with three U rods, bolted down, and you can take off the chariot and replace the wheels on the wagon in a half hour, and use it the next time you have need of it.

This has been pointed out before, but here is actual proof of the stunt having been done, and done at a cost which puts it within the means of even the small town manager.

The box is made with a solid floor and a railing curved to fit the outline, corrugated paper being tacked outside. This gives the driver a solid brace and yet keeps the cost down.

Solid with the Church

Joe Burton, the First National franchise holder in Toccoa, Ga., does not have any trouble with the church folks. He lets the Baptists hold a bible class in his auditorium Sunday mornings, and the minitser is always careful to close the evening service early so his flock will have a chance to hustle over to the Star for the second night show. That's what you might call reciprocity.

This Metzger Phone Did Tell Everything

Several months ago—more than a year—we gave a diagram of a loud speaking telephone rigged by Eller Metzger for a First National attraction at the Strand, Creston, Ia. It was a corking good idea and a number of houses used it, and then it went into limbo with a lot of other good stunts.

The other day J. M. Edgar Hart, of the Palace theatre, Fort Worth, Texas, dug it out and set up the apparatus in his lobby, calling it "Spooks" and using it to advertise Don't Tell Everything. It worked so well that it is being routed over the Texas division of Southern Enterprises.

Here's the Idea

In case you have forgotten the stunt, you rig a detectaphone and a loud speaking telephone in a box which is apparently hung from the ceiling by an innocent loking rope, which conceals the wires. The detectaphone catches the questions and the answer is shot back over the phone, each reply winding up with the suggestion that the questioner see the play being advertised. It takes a glib talker to handle the stunt, but properly done the idea is a wonder for making business—the best of a long string of Metzger successes. If you think the idea will cost too much, get some brother managers in nearby towns to share the costs—and the profits.

Set It to Music

Something new in exploitation was worked by the Symphony Theatre, Los Angeles, which brought out a song, "I'm In the Navy Now," "an original composition dedicated to every gob that ever worked on the coal pile or did galley duty or was reminded that 'You're in the Navy Now'." This gives a chance to refer to Lloyd with a double meaning as "the gob of joy."

According to the announcement the recruiting propaganda is by Clem Pope and "the notes and rests" by Ted Hankel. Plugger songs are the reverse of novel in picture exploitation, but the song written and put out by an individual theatre is more unique.

IF YOU WANT A CHARIOT FOR THE "QUEEN OF SHEBA" YOU CAN MAKE YOUR OWN

It did not cost much to get this four-horse jitney for the Fox production when it played the Strand, Des Moines. The wheels and tongue are from an old grocery wagon, and if you do not want to do much building you can hitch the outside horses to the axle, the same as the Romans did. A carpenter charged only a couple of dollars to put on the cart, for it required only a little work

Selling the Picture to the Public

THIS BUILT-UP CUTOUT WAS A TEN-DOLLAR MINT

Ten dollars was all it cost, and it brought in a lot of extra patronage. It was planned for the Imperial Theatre, Charlotte, N. C., by Manager Ray Beall for "Rent Free," and it certainly paid the house rental

Powerful Puller Cost Only Ten Dollar Bill

The cut on this page for Rent Free looks like a lot of work, but it is merely an extension of the Paramount three sheet, worked up with doors and windows. Beaverboard sides and back made it a real house, but the top was worked into a skylight, for the top floor was fully furnished with doll things including a cradle with a doll baby. A sign on the front boards urged passers-by to stop and look in. That got them into the lobby where they could see the stills and the rest of the display.

It is the old stunt of a miniature production, but people seem never to tire of looking at these toy affairs, and a large proportion of those who stopped were sold on the idea of seeing the picture.

Mr. Beall made a generous use of the classified want columns telling the readers that details of a Rent Free offer would be given on a certain date, when, of course, the play was exploited.

He also supplied cards similar to those shown on the house to business houses and other places. A hotel let him put in a few and the proprietor had an awful argument with a stranger who insisted that he live up to his advertising. This may be a dog story, though they say it is not, but at any rate, it's a good one and one you can probably steal space with.

Coogan Breaks Record in a Vaudeville House

It is not usual for a film to break a record in a real vaudeville house, but Jackie Coogan holds that distinction down in Louisville, where he smashed the house hang-up for business with "My Boy" and did it largely on the strength of the puzzle contest taken from the press book.

The management pinned this on the Courier-Journal and 1286 passes were awarded the successful contestants, good only at the matinee for the admisison of a child. Of course most of them came with some older person and this held up the matinee business for a record. John J. Murdock, general manager of the Keith enterprises, who happened to be in Louisville, expressed the opinion he could have made almost as much money with it on a second week.

Volume I, No. 1

A real kick was given a special newspaper issued at Davenport, Ia., in the interest of Theodora at the Capitol, by following the general style of a "scandal sheet" in Rock Island, just across the river. The coming of the paper was heralded by mystery advertising and the town was so thoroughly worked up that a lot of people tried to purchase copies believing that it must contain some rich reading under the camouflage of the press stuff for the play. The copy was taken entirely from the press book and the scandal hunters were stung, but it lifted the edition out of the herald class.

Black and White Lobby Made a Record Breaker

Sometimes—but only now and then—it pays to discard attractive displays and make something crude and strong put the idea over. This lobby for the Palace theatre, Racine, is so crude it is almost raw, but the answer is that it broke the records hung up by The Sheik and the Affairs of Anatol, and broke them badly.

It was made of wall board, papered in white and painted in drop black. The only touch of color around the place was on the cashier's cheeks. All the rest was either very white or very black and it made a noise like two negro brass bands trying to outplay each other at a fraternal picnic.

Were this a little better, it would be impossibly bad. Its saving grace is found in the lack of any attempt to be artistic. It is so harsh it hurts, but it put over the message of the management and it sold about all the tickets they had in stock. Try it once, on some story you wish to put over to the limit, and then forget it for a year.

THIS IS A CRUELLY CRUDE DESIGN, BUT IT SOLD

And since that is what it was intended to do it should be classed as good, for it helped the Palace Theatre, Racine, to break the "Anatol" and "Sheik" records. For a just once stunt this is a good lobby, but don't make it a habit

Selling the Picture to the Public

Two Grauman Spaces Show Good Contrast

These two spaces are for the Grauman houses in Los Angeles for the same week. Because they run together, one is heavier in tone than the other that each may gain distinction. The Rialto plays up the feature more than does the newer house, where the program items are always heavily featured, so there is more space for display. In this cut there is almost too much black, but it came

THE RIALTO DISPLAY

through all right, and the dark tone harmonizes with the idea carried by the title. The saving grace here is the man's light suit and the bare shoulders of the woman, both of which help to pull up the scene. The centre panel carries on the title billing, explaining that this is taken from Peter Ibbetson and that it was a two dollar show in New York, while on the right is Sid Grauman's personal appeal to the public to realize the bigness of this production. The other display is for Jack Holt in "The Call of the North," and combines a large figure with a scene. The itemized program is at the left with an advertisement of a local school band at the right.

THE COMPANION GRAUMAN AD

In between is a panel for the story. The Grauman Theatre does not follow the general Western rule of putting the new show on Saturday, so the Sunday advertisement is wasted on a "last times today" instead of putting over the new show. This is the more strange since the Rialto does open on Sunday, giving the big space to the attraction to run a week instead of to a bill to be withdrawn the same day. In the Grauman ads the only mention of the coming attraction is an inconspicuous panel, where other houses with a Monday opening give most of the space to the coming show and then strip a "last times" for the day. In a majority of instances, the latter idea is much the better, since by Saturday the current show should be pretty well sold and Sunday is the accepted time to sell the new attraction. It might be interesting to know why this idea is followed. Evidently it must pay, or it would not be done, but we confess we cannot see the angle of profit in the idea.

—*P. T. A.*—

Small But Good

You can't do a lot in 25 lines, single, but the Twentieth Century Theatre, Chicago, has done more in that space for "Why Girls Leave Home" than others have done in ten times the space. It has all been done through the use

THIS IS ACTUAL SIZE

of the pyramid, which cuts the space into three sections and permits the query, the title and the seller all to be run clearly and without confusion. The same idea can be worked in a two or even three column space, but it is ideal for a single.

—*T. P. A.*—

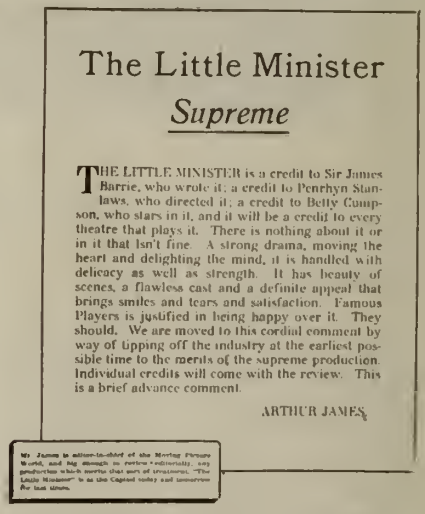
Shea Turns to Type for "Queen of Sheba"

For the engagement of "The Queen of Sheba" at the Criterion, Buffalo, Howard B. Franklin evidently felt that he could not say enough in the regular single column spaces he has been using, and so, for the week, he cut out the pictures and used a full type display, going as high as 55 lines for his top display. These look strange for the Shea houses, which have for so long used the standard style of advertisement, but they put over the attraction on the various thrills. The "Important Notice," on the right, reminds the tired business man that he needs relaxation at the end of the day and suggests that he will find just the entertainment his system requires in the splendors of this Fox production. It is an effective set, for a change, but we are glad to see from more recent samples, that Mr. Franklin is still holding to the original idea. He has added a new signature to the old set, for now the Elmwood is added to the Hippodrome and North Park as playing the same pictures day and date, which permits the display to be pro rated to the three houses instead of to two. The Elmwood, however, does not carry the familiar "Shea's" imposed on the title, from which it would seem that it is not fully a Shea House.

—*P. T. A.*—

Ralph Ruffner Lets Editor Write Copy

Ralph Ruffner, who is now managing the Capitol theatre, Vancouver, takes a back seat to no one when it comes to the preparation of


The Little Minister
Supreme

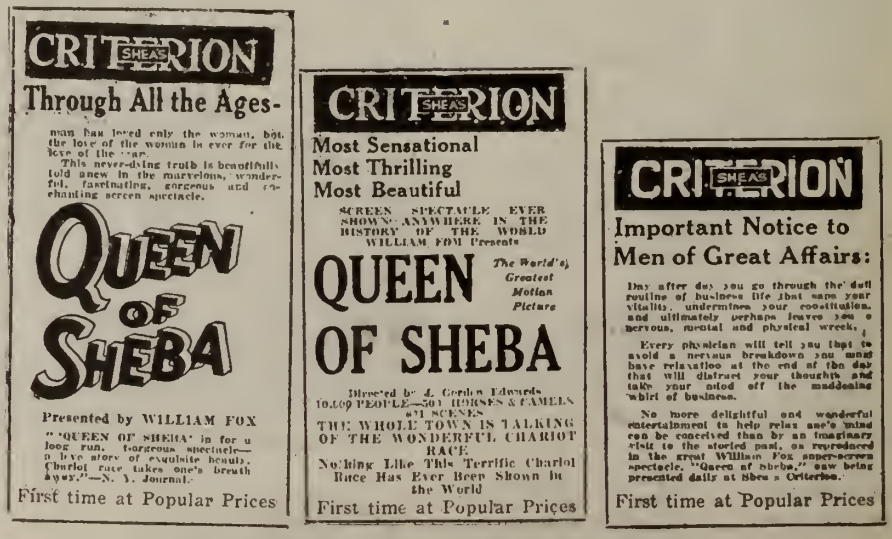
THE LITTLE MINISTER is a credit to Sir James Barrie, who wrote it; a credit to Penrhyn Stanlaws, who directed it; a credit to Betty Compson, who stars in it, and it will be a credit to every theatre that plays it. There is nothing about it or in it that isn't fine. A strong drama, moving the heart and delighting the mind, it is handled with delicacy as well as strength. It has beauty of scenes, a flawless cast and a definite appeal that brings smiles and tears and satisfaction. Famous Players is justified in being happy over it. They should. We are moved to this cordial comment by way of tipping off the industry at the earliest possible time to the merits of the supreme production. Individual credits will come with the review. This is a brief advance comment.

ARTHUR JAMES

Mr. James is editor-in-chief of the Moving Picture World, and big enough to review editorially any production which merits that sort of treatment. "The Little Minister" is at the Capitol today and tomorrow. At last times.

AN EDITORIAL ADVERTISEMENT

advertising copy, but for the Paramount production of The Little Minister he took a vacation and let Arthur James write his copy, taking over the editorial comment on this production from the columns of this paper, and in a box in the lower left hand corner telling


CRITERION
SHEA'S
Through All the Ages-
man has loved only the woman, but the love of the woman is ever for the love of the man.
This never-dying truth is beautifully told anew in the marvelous, wonderful, fascinating, gorgeous and enchanting screen spectacle.
QUEEN OF SHEBA
Presented by WILLIAM FOX
"'QUEEN OF SHEBA' is for a long run. Gorgeous spectacle—a love story of exquisite beauty. Chariot race takes one's breath away."—N. Y. Journal.
First time at Popular Prices
CRITERION
SHEA'S
Most Sensational
Most Thrilling
Most Beautiful
SCREEN SPECTACLE EVER SHOWN ANYWHERE IN THE HISTORY OF THE WORLD
WILLIAM FOX Presents
QUEEN OF SHEBA
The World's Greatest Motion Picture
Directed by J. Gordon Edwards
10,000 PEOPLE—500 HORSES & CAMELS
201 SCENES
THE WHOLE TOWN IS TALKING OF THE WONDERFUL CHARIOT RACE
Nothing Like This Terrific Chariot Race Has Ever Been Shown in the World
First time at Popular Prices
CRITERION
SHEA'S
Important Notice to Men of Great Affairs:
Day after day you go through the dull routine of business life that saps your vitality, undermines your constitution, and ultimately perhaps leaves you a nervous, mental and physical wreck.
Every physician will tell you that to avoid a serious breakdown you must have relaxation at the end of the day that will distract your thoughts and take your mind off the maddening whirl of business.
No more delightful and wonderful entertainment to help relax one's mind can be conceived than by an imaginary visit to the storied past, as reproduced in the great William Fox super-screen spectacle, "Queen of Sheba," now being presented daily at Shea's Criterion.
First time at Popular Prices

A SOMEWHAT DIFFEREN T SET OF SHEA SINGLES

Selling the Picture to the Public

that it was written by the Editor in Chief of the Moving Picture World. We do not believe in the pull of the average criticism, but this is a different class of material, and we agree with Ruff that it is worth while. We wish that Ruff would send in more of his stuff. He promised that he would, but he seems lost to all sense of shame when it comes to keeping this promise. When a man can write such good copy, he is sinning against his profession when he does not send it out.

—*P. T. A.*—

Even Jewett Bubar Is Weak with Nazimova

Jewett Bubar of the Roth & Partington houses, San Francisco, was up against it getting over Nazimova in Camille. It is almost impossible to get this star over in a quick sketch. You can get her hair, but her mobility of face defies the artist, and we think that Bubar did very well, all things considered.

Imperial
STARTING TOMORROW
Nazimova
in
Camille
with RUDOLPH VALENTINO
SECOND BIG WEEK!
Nazimova has danced her way into the heart of San Francisco—the Camille of modern France stays for another week at the Imperial Theatre—with Rudolph Valentino in a lover's role that is supreme! An artistic triumph! The crowning success of two scintillating careers.

HOW BUBAR SEES HER

He did not do so well with Valentino, but he got a very fancy background, and this carries the cut over, while he has done his usual good work in letting in the text. This is where he comes out strong. No matter how much he may fancy his work—and often his sketches are worthy of frames, he never intrudes on the advertising space, because he knows that this is what they are paying out seven dollars an inch for. He does the best he can to pull the glance over to the space and then steps aside in favor of the printed word, knowing that this is what he is hired to do. We think that Bubar has better advertising sense than any other picture theatre artist, for he invariably does the right thing in the way of proportioning. Sometimes he is better than at other times in his drawings, but he is seldom poor and never bad.

—*P. T. A.*—

Raising the Prices

Most managers raise their prices with fear and trembling, yet they want to show the new big pictures, and they want to get enough money to meet the rentals. One small town house did a poor business on one big feature and the management was almost afraid to book in another, but at last the experiment was tried of discarding the strip tickets and printing special tickets with coupons attached. These were printed with a stub which read "preserve this coupon." No reason was given. Then the announcement was made of the second attraction at a decided advance and just below the prices, wherever these were announced was the legend "Save the valuable coupons attached." Most persons did. The following week it was announced that these coupons would **be good for** any matinee performance of that week. Even those who did not use them for the matinees felt that a coupon ticket was worth an extra price, even before the advantage was stated. It looked different—more important—and therefore must be worth more.

—*P. T. A.*—

Used Italian Paper on Chicago "Theodora"

Most managers in towns with an Italian population have found it worth while to make an appeal to that nationality on "Theodora" on the strength of the Italian origin of the film. Where there is no paper published in the language, throwaways have been used with success, but of course Chicago has an Italian paper and the Roosevelt Theatre took a two sevens to advertise the Goldwyn picture, and

—a
prezzi
popolari
'THEODORA'
Prodotta dalla
Unione Cinematografica Italiana
MAI PROIETTATA PRIMA
PER MENO DI $1.50 a $2.00!!
Il più grande capolavoro del giorno e della prossima generazione—un terremoto, una città in fiamme, l'urto di eserciti, giuochi di arena—eseguiti da un insieme artistico di 25,000 persone.
A COMINCIARE DA DOMENICA
al Teatro
ROOSEVELT
State St. vic. Washington, dir. a Field's

THIS REACHED 37,000

it brought results. In San Francisco lately a manager even used a Chinese newspaper to advertise Hayakawa. The Roosevelt got

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.
516 Fifth Avenue New York

a nice return on this investment in space. It also used a number of open letter in the regular papers. One of these for example, was addressed to Wrigley, the gum man, who has a large office building which is what the Masonic Temple was to the town twenty years ago. After an appreciation of his enterprise, the letter goes on to tell that the story cost fifteen million lire, or about three million dollars—almost half the cost of the Wrigley Building—not considering the present value of the lire, which the advertisement, naturally, forgot to figure. It gave a better idea of the cost of the picture than mere statements of facts could have done, and it is a simple enough matter to reduce this or any other large picture to the terms of some well known local investment, the street railway system, or some similar enterprise. Then wind up by telling how many miles the railway's system runs or the probable weight of the building, and contrast that with the ten or twelve reels of film negative which was all the producers got on their original investment. Another and more familiar stunt would be to figure in dollars the cost per second. Because all this is different from the usual display advertising, it is bound to have a better effect. Try it some time.

—*P. T. A.*—

Benday and Reverse Nullify Each Other

This display from Baltimore seems to be largely in the nature of an experiment, and the experiment did not turn out very well. A new house policy was to be put over and the artist wanted something different. He got a new effect, but we do not think that he cares for it himself, now that he has it. Probably it looked very neat in the original, with the black reverse panels standing out against the gray of the benday, but between the engraver and the printer the result was a wreck. The black was not black and the white was not white and only the grey ran true to form, with the result that there is too little contrast and the

A STUNT THAT FLOPPED

Selling the Picture to the Public

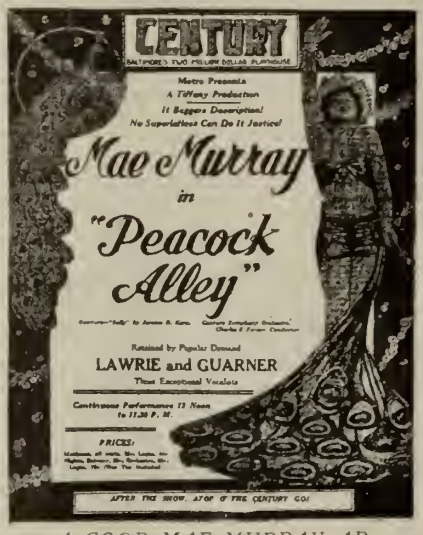
black robs the benday of effect while the latter performs the same result for the reverse. It is a case of everything fighting everything else; a regular battle royal. Such effects can be had where the purity of the whites and the density of the blacks can be preserved as in flat press work on coated paper, but this is another proposition, and the artist counted too much on what he had rather than on what he got from the printer. At best we think that the benday hurts the strength of the two line sketches. Those sketches are well done, but they get no chance to show up because the denser masses overpower them. It is like a lyric soprano trying to sing against a siren whistle. The titling in the reverse bands is too small. The letters do not show. Of course in the reduction from a two column cut the lines go down, but even in the original the letters are too light, and a poor ink further complicates matters by giving a smudgy effect, some of the black being grey and a part of it almost white. This was an endeavor to put over a new policy with a new scale of prices. This is put over in the paneling at the bottom, and is about the only part to get over. But just this once the change in policy is more important than the stars or attractions. They should have been played up. Had we been asked to remake this display, we should have cut out the benday. The cuts we would have retained just where they are, shoving up the circular "A Paramount picture" to a position between them, cutting out the vertical line used here and letting the circle do the dividing. Just below, in a 24 point display face, we would have set the stars and titles. Then below, in a white space, we would have set "A New Policy in a type to run across the page, with an eight point line to explain that the policy would be split weeks, with a change on Thursday. Then "New Prices" would have gone at least two thirds of the way across the space, in an extended face, with the prices set forth. Every line would have gotten over, each fact would have been set forth prominently, and the space would have been the same. There would have been less art work, but infinitely more advertisement.

—*P. T. A.*—

Mae Murray Layout Is Decidedly Attractive

Here is another good layout from the Century Theatre, Baltimore. It is not as good press work as some of the Baltimore advertisements, and does not come up as well, but it is a pose you cannot completely spoil even with poor work, and this does not class as poor reproduction in Baltimore and would be good in many cities. There are two things to be sold, Mae Murray and Peacock Alley. You will find both in the display in type and picture. Most Mae Murray advertisements are striking because there is always available good dancing costume poses. It has to be an ingenious artist who can completely kill a Murray layout. On the other hand there are varying degrees of good work.

This classes well toward the top because it is nice work all the way around and the artist has not hogged the space to the exclusion of the more important type announcement. It is 145 by four, which allows plenty of space for large lettering, and the script is so clearly done that you can get it as easily as you can a good type face and much more easily than a lot of the ultra fancy hand lettering you see. There is no objection to script if it is clear, but the trouble with most of it is that it is lacking in legibility either through too much ornateness of lettering or because it is not a fluent hand. We are almost as used to reading script as type faces, and a clear script helps now and then, though it is not to be generally recommended. Here it works well, and probably better than would a strict Spencerian style. If this were done in pen and ink instead of pen and photograph in combination, and had it been reproduced in



A GOOD MAE MURRAY AD

line cut instead of halftone, with the drawing of the figure and face as well done, it would be an ideal display. Whatever it lacks is due to the use of a halftone plate. And talking of dancing figures: we saw a picture of Betty Compson the other day in a costume that is going to sell more tickets than the title or the star. We do not know the title of the play, but watch for it, if you use the Paramount service. It's a little wonder.

—*P. T. A.*—

Brief Advertisement Sells All the Points

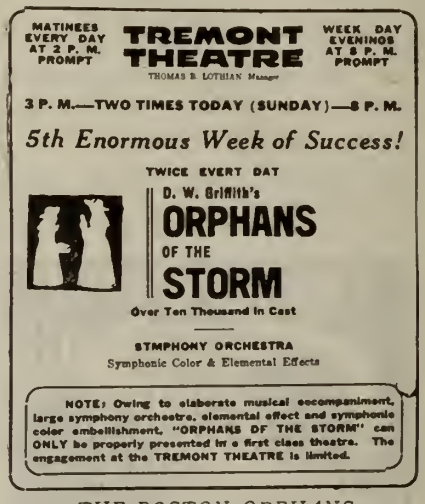
For "Thunderclap," the Loew State Theatre, Indianapolis, uses all of the essential points and very few words. There is no selling argument to build up the bare announcement, for it is felt that words would be wasted. It goes over as a racing play, or it does not get over at all, and the race is best sold

A SIMPLE WORDING

in picture, just as is Mrs. Carr, who is played up as the secondary attraction. The circle at the right gives the prices and time of starting. The display is simple almost to the point of nakedness, yet it probably put over the attraction better than a lot of talk which would mean nothing in particular to the reader. This does not mean, of course, that there is nothing to be said for the Fox production. It is merely that the selling points can best be told in the large lines. Additional talk would be in the nature of a duplication. If a few faint lines show across the title in the reproduction it is not a scratch, but the artist's idea of lightning flashes.

Boston Orphans Are Out of the Cast

Ten thousand people in the cast is the brag of the Tremont Temple, Boston, for "Orphans of the Storm," but it overlooks the fact that the Gish sisters are worth about 9,980 of the ten thousand, for they are not even mentioned in the two seventy lines in the Sunday adver-


MATINEES EVERY DAY AT 2 P. M. PROMPT
TREMONT THEATRE
THOMAS B. LOTHIAN Manager
WEEK DAY EVENINGS AT 8 P. M. PROMPT
3 P. M.—TWO TIMES TODAY (SUNDAY)—8 P. M.
5th Enormous Week of Success!
TWICE EVERY DAY
D. W. Griffith's
ORPHANS OF THE STORM
Over Ten Thousand in Cast
SYMPHONY ORCHESTRA
Symphonic Color & Elemental Effects
NOTE: Owing to elaborate musical accompaniment, large symphony orchestra, elemental effect and symphonic color embellishment, "ORPHANS OF THE STORM" can ONLY be properly presented in a first class theatre. The engagement at the TREMONT THEATRE is limited.

THE BOSTON ORPHANS

tisements. A white silhouette one inch square is used for the decorative material, which is more than most of these advertisements have carried, but there is very little selling done in these Griffith advertisements, and one might almost think that he wanted the public to forget his stars. Here the chief emphasis is laid upon the fact that only in a first class house can the proper sound effects be worked, the inference, being that it should be seen in the high priced early runs if it is to be seen to advantage, but this is not enough of a punch to pull people in at the prices charged. They will not pay a dollar just to see ten thousand people, nor to listen to sound effects. They want something for their money when they go above the regular admission rates, and they should be assured that they are going to get it. The assumption that a Griffith production will sell on the producer's name may be gratifying to the producer, but it would help the box office more to pull up all the selling points and put the production over with a whoop. We do not like the use of "elemental effects" used in this display twice. The use of the word is entirely proper, but it suggests elementary effects and not the sounds produced by the elements. Taken by and large, we believe this Griffith advertising campaign, so far as it has been seen, to be the poorest ever made for a specially priced picture. None of the cities where the road shows have appeared have put over the offering with so much as ten percent of the possibilities used.

—*P. T. A.*—

Now It's Forever

Peter Ibbetson, under the alternate title of Forever, which is being used in most sections of the country, comes into the hook-up pages class through the recent double truck in the Los Angeles Examiner when a lot of advertisers told that their wares would last "forever." As a sample, a furniture store told that "There's a happiness that will last Forever in home furnishings bought at Overell's." Apparently you can make a hook-up out of title if only you have imagination enough.

News of the West Coast

By W. E. KEEFE

Bryant Washburn will soon start production on "Skinner's Dress Suit," the same story in which he scored such a success when produced for the Essanay five years ago. No announcement is made as to the personnel of the cast.

* * *

Tom McNamara, the well-known cartoonist, has arrived at the Hal Roach studios to write scenarios for the Hal Roach Kiddy Komedies. Bob McGowan, who was long associated with the Christie Comedies and later with Eddie Lyons, will soon start directing one of the first of the Kiddy and Animal pictures, in which little Sammy will be the featured player.

* * *

Louis Burston will work at Universal City on the production of the series of pictures starring David Butler. William Parker has resigned from the Western Exploitation Company to be associated with Burston as continuity expert and publicity representative.

* * *

James Young, who is directing Guy Bates Post in Walton Tully's production of "The Masquerader" at the United studios, states that some remarkable effects in photography will be one of the features of the production, which will soon be completed.

* * *

Marie Mosquini will play opposite Snub Pollard in the new series of two-reel comedies to be made at the Hal Roach studios, under the direction of Charles Parrott. Pollard has just completed his 110th one-reel comedy, made in slightly less than two years.

Bull Montana is to be a star in his own right. He is being starred in a series of Hunt Stromberg comedies produced at the United studios, under the supervision of Stromberg. Although Stromberg still retains his financial interests in the series of Doris May pictures produced at the Robertson-Cole studios, he will devote his entire time to the Bull Montana series. Bull Montana scored quite a hit in the support of Doris May in "The Foolish Age." His first starring vehicle will have the title of "The Ladies' Man." Bull will play the role of a typical "rough neck" who has quite an experience when he breaks into the socially elite.

* * *

William H. Watson has been engaged by Universal to direct Neely Edwards in comedies. Edwards, of Flannagan and Edwards fame, just completed two comedies at Universal City, under the direction of Gil Pratt.

* * *

Michael Klemtner is making a series of educational pictures showing the life and habits of the deep sea fish. Klemptner will use a specially constructed diving bell for securing the views.

* * *

The continuity is being prepared for the first Kathran Cuddy fairy story to be produced by the Mission Film Corporation.

* * *

The Goldwyn studios will open up again on March 2 with two companies at work. It is expected that a number of new stars and directors will be seen in the producing organizations when they start.

Carl Laemmle, president of Universal City, was slightly injured when the automobile in which he was riding with Irving G. Thalberg, manager of Universal, skidded and dropped over a mountain road. The machine landed right side up. Laemmle suffered a sprained wrist and several bruises, but despite his injuries showed up at the studios next day and remained all day.

* * *

Norma and Constance Talmadge have left for New York. Joseph Schenck, producer of the Talmadge pictures, is also en route for New York. The Talmadge girls will go to Florida for a short vacation before starting their next productions.

* * *

Harry D. Edwards, portraying the heavy role in Al Christie's comedy dealing with the Northwest Mounted Police, was painfully bitten in the hand while working in a scene with John Brown, the Canadian brown bear. Viora Daniel, the featured player, also was in the scene but escaped injury.

* * *

Three companies are getting snow scenes at Truckee. These include Ruth Roland, of Pathe; Al Christie's company, starring Viora Daniel, and Tom Moore and Betty Compson, co-featured in Penrhyn Stanlaw's Paramount production.

* * *

Two dancers were the entertainers at the meeting of the Western Motion Picture Advertisers held at the Egan Theatre. The new officers of the organization were installed. Arch Reeve, of Lasky, is president; Pete Smith, of Marshall Neilan's Company, is vice president; Harry Hammond Beal, is secretary, and Mike Boyland, of Universal, treasurer.

* * *

Vitagraph has just started the third of its features starring Alice Calhoun. The temporary title of the picture is "Locked Out." It is being directed by Edward Jose.

Vignola Gives His Views on Way to Destroy Censorship

"There is only one way to make a law unpopular and that is to make it destructive," according to Robert G. Vignola, who is now engaged in making "When Knighthood Was In Flower," into a ten-reel production for Cosmopolitan. "In the same way censorship can be combatted and written off the statute books," continued Mr. Vignola.

"With this end in view I have the following suggestion to make to the industry. We are all agreed that the cuts made in our pictures by the censors would not receive the approval of the public, if the public knew what these cuts were. My suggestion is that wherever a scene is cut out by the censors that its place be taken by a short title describing the deleted scene. This will have a double-barrelled effect In the first place it will show the people how thoroughly rotten and useless censorship is. It will bring ridicule upon it, and ridicule is a powerful weapon. In the second place it will not break the continuity of the story. Having shown the public how prejudicial to their interests censorship is, the next step is to get from them through the exhibitors expressions of opinion as to the justice of the cuts made in the particular picture which they've seen. An offer of prizes should act as a stimulus."

O'Brien Working on "John Smith"

When Eugene O'Brien finishes "John Smith," the temporary title of the production on which he is working at the Selznick studios in East Forty-eighth street, New York, he will be up to the very last picture which he is scheduled to make in his present star series for the season of 1921-22.

It is expected to have the final production ready to be put in work soon after the present one has been completed, and then the planning for the star's new year's work will begin.

Entertainment Series to Be Distributed by Wid Gunning

Ricord Gradwell, managing director of the Gunning organization, announces that the company has acquired for distribution six entertainment productions, to be released as The Entertainment Series. The series, it is stated, is planned to answer the demand of exhibitors for entertainment pictures at reasonable rental prices, and the desire of motion picture patrons for features of real romance and excitement.

The six productions announced for release as the Entertainment Series are: "The Fire Bride," a story of the South Sea Islands made in the tropics; "The Madness of Love," a Wray Physioc production with the plot cast on the Maine Coast; "Foolish Monte Carlo," scenes for which were actually taken in the world famous gambling resort; "The Blond Vampire," starring De Sacia Moores; "Alias Phil Kennedy," a Western, and "The Bootlegger," a dramatic story of the rum-runners of the Atlantic Coast.

Price with Niagara

Walter Price is now general manager of the Niagara Falls Pictures Corporation.

George Arliss Picture Plays to Throngs at Aldine Theatre

George Arliss in "The Ruling Passion" scored a sweeping success in the new Aldine Theatre, Philadelphia, opening on February 20 to laughing throngs at each performance scheduled for the day. The newspaper critics commented on the marked difference between this comedy and the previous work done by Mr. Arliss on the stage and in photoplays.

Messrs. Fred D. and Maurice E. Felt, owners and directors of the Aldine, through Manager Ray C. Browne, furnished an excellent program to accompany the feature. Charles P. Garde, director of publicity for Felt Brothers' Enterprises, did not exceed his usual total in advertising, the management relying in no small degree upon the popularity of the star in the Quaker City. The reviews were unanimously favorable.

GYPSY PASSION
ADAPTED FROM
JEAN RICHEPIN'S
FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
COMING TO THE
MARK STRAND
BROADWAY & 47th STREET

Charles Urban and His Success

Charles Urban

CHARLES URBAN and Charles Urban's activities in the moving picture field have been conspicuous. Progress and achievement have walked hand in hand behind him. Success has been a member of the party. The swift speeding years that crowd so much into short spaces in this the most rapid of all businesses, make a man an old-timer in point of experience while he is young in all other respects. It's that way with Charles Urban. We call him "pioneer" and "established success" and yet he bears no physical resemblance to Davy Crockett or Daniel Boone.

Charles Urban began in the picture field a little more than twenty-five and a little less than twenty-six years ago. He set out with the feeling that purveying amusement should be his only ambition. He sought also to instruct and his success in this direction has been brilliant. I don't know what his early slogan was or even if he had one, but from the results it well might read:

"Sincerity, Industry and Persistency."

He has persisted with sincerity and with industry in all his works. They have been carried forward with a certain definiteness, a lack of wavering that seemed as inevitable as the seasons—the Four Seasons, by the way, is the name of one of the more recent Urban successes.

It isn't merely the tremendous plant that holds a lordly place on the banks of the Hudson, it isn't the size of the Urban output or the great promise of the success of Urban Movie Chats that is the great and important thing or the tremendously interesting thing about this man. It is the fact that he has proceeded to build from a definite plan. He knew what he wanted. He knew how to associate around him skillful lieutenants and he knew how to proceed with his work without faltering.

His is a fine record. We congratulate him upon it.

ARTHUR JAMES.

Fine Facilities at New Urban Institute for Production of His Popular Classics

MAGNIFICENT facilities have been made at Urban Institute for the Urban Popular Classics. Much of the scientific work, which heretofore has been done in England, Greece and other foreign countries where Mr. Urban's agents live, will be done at Irvington-on-Hudson.

All films which Mr. Urban has published these last twenty-five years have been put through his own laboratories and here at Urban Institute they will have the benefit of one of the finest laboratories in the world and most efficient staffs of laboratory workers that money and training can organize.

At Urban Institute the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America" will be edited and published. This official screen publication of the M. P. T. O. A. has scored an immense hit with theatres all over the United States and it is carrying its educational message every week to the millions of patrons of the theatres.

The many other groups of Urban Popular Classics also will be edited and published there. The Kineto Reviews, also one reel subjects of a different type, immensely popular all over the world, are the basis of "The Living Book of Knowledge." This will be the world's first film encyclopedia. All of the Kineto Reviews have permanent value and are prepared as motion picture classics with a view to serve forever.

These are the two main groups of Urban Popular Classics, each of them appearing regularly, week after week. Besides that, the Kineto Company of America is publishing a great many series of various lengths.

Thus there are "The Great Authors" series, comprising in its first group twelve famous American authors. There is also the "Great Statesmen" series, comprising in its first group twelve famous American statesmen. The latter series will be finished in April or May and then Mr. Urban will send James A. Fitzpatrick, who directed both the Authors and Statesmen series, to Europe to carry out the idea with European authors and statesmen.

One of the finest series in the Urban Popular Classics is "The Animal Kingdom Series," forty fine reels dealing with the animal world. "Modern Truths from Old Fables" is another—a series based on the famous fables by La Fontaine. They were produced for Kineto by Raymond L. Ditmars, who also produced "The Four Seasons."

Kineto will have several more features shortly of the high standard set by "The Four Seasons," a picture which has won praise from exhibitors and educators alike. "The Four Seasons" is the only feature Kineto has produced thus far; all other pictures are in one-reel lengths. Several features are in the process of making.

There are many other series, ranging from six to forty reels, in the big Kineto collection of Urban Popular Classics. The Urban Science Series is in a class by itself and is growing larger all the time. Mr. Urban has not neglected the lighter phase of picture requirements as is witnessed by the Roving Thomas Series, a delightful travel group featuring "Roving Thomas," the Urban cat. "Thomas" is a cartoon-guide and his trip extends around the world.

News in Brief from Everywhere

Buffalo

The Buffalo Theatre Managers' this week is conducting a drive to collect 1,000,000 cans of condensed milk for the starving children of the Near East. Local newspapers have given the campaign much publicity. Principals of the schools discussed the work with pupils. Slides were shown on screens depicting conditions in the Near East. Barrels were placed in every theatre lobby in Buffalo and it is expected that by the end of the week the cans will have been collected. The campaign has been indorsed by Charles L. O'Reilly, president of the State organization. J. H. Michael, manager of the Regent Theatre, is chairman of the campaign. Every patron was asked to bring one can of condensed milk.

* * *

Many theatres in Western New York have started to cut admission prices. In Buffalo the Strand has gone back to its old scale for the Saturday matinee, while the Palace announces a cut for afternoon presentations. The Olympic has changed its policy to straight picture shows and slashed its admission to 15 cents at matinees and 15 and 25 cents at night. Double feature programs are being shown. The pastime and Majestic are down to 10 cents. The Academy has opened with pictures and tabloid musical shows at 10 and 20. The new Bellevue Theatre in Niagara Falls takes a quarter page ad to announce a decrease. New prices are: matinees, 10 and 15; nights, 15 and 25. Loge seats, afternoons, 25; evenings, 40. Prices at Buffalo's new Lafayette Square are: week day matinee, orchestra, 25; balcony 20; boxes, 40, loges, 40; nights and all day Saturday, Sundays and Holidays, orchestra, 50; balcony 30; boxes and loges, 60. Shea's Hippodrome has raised its Saturday matinee prices 5 cents.

* * *

Grace Davison was in Buffalo last week end for a series of personal appearances. Among the houses visited were the Plaza, Central Park, Ellen Terry, Allendale, Buffalo; Star, Tonawanda; Cataract, Niagra Falls; Shea's Opera House, Jamestown. Miss Davison appeared in connection with her picture, "Love, Hate and the Woman." N. I. Filkins, manager of the Buffalo exchange, announces that Jimmy Rose, formerly with Pathe, will be added to the Albany Merit force.

* * *

E. S. Porter, of the New York Simplex offices was in town last week supervising the installation of the high intensity arc lamps and Simplex machines in the new Lafayette Square. This theatre has a throw of 136 feet, but Al Becker, of the Becker Theatre Supply Co., local simplex agent, claims that the projection is the finest in the country, through the use of the new type high intensity lamps. Arch Geddis, formerly at the Olympic, is chief operator at the new house, which opened last Monday night.

* * *

Federal Judge John R. Hazel has denied the motion of Lodowick Jones to have a receiver appointed for the Acodemy Theatre, which he claims he owns. Amalgamated Burlesque Houses, Inc., is the recognized owner. They are operating the house with pictures, under the management of Sam Carver. Judge Hazel has also denied the motion by counsel for the theatre for dismissal of the action because the court has no jurisdiction in the case. The suit of Jones for the possession of the theatre will be brought to trial during the March term of the federal court.

* * *

They tell this story along Film Row. Wesley Gross, manager of the Peerless Theatre in Cuba, N. Y., heard a revolver shot. At the same instant a bullet shattered the bowl of the pipe in Wesley's mouth. No one was able to find where the shot came from. Tom Mix was not in town. Wesley is alive.

* * *

A new joint arbitration board has been appointed with the following members: Richard C. Fox, Select; J. E. Kimberly, Nu-Art; Bob Murphy, Pioneer; W. A. V. Mack, Pathe, chairman. Meetings hereafter will be held in the screening room of the Fox exchange every monday at 1 p.m. Exhibitor members of the board are Howard J. Smith, Palace; E. O. Weinberg, Strand; Jules J. Michael, Regent.

* * *

W. A. V. Mack, Pathe manager is in receipt of a leter from T G. Thompson, owner of the Grand Theatre in Rochester, enclosing a photo showing Thompson on his newly acquired ranch watching the reection of bungalow. Its a hard life for some exhibitors. Mr. Thompson sends his regards to all the boys.

* * *

The big surprise of the week was the appearance of Jack Thomson of Pathe in a new Spring outfit. It's a sport model. We'll have to watch this fellow! Naturally Jack thinks a lot of this suit, because it is the second one he has purchased in the last twenty-five years. Arthur L. Skinner of the Victoria has also come out in new regalia.

* * *

Levina Hoffman, stenog at Pathe, has resigned to accept a position with the Seminole Construction Co. She has been succeeded by Mary Walters.

* * *

Hank Kaufman, chief inspection booker for Pathe, was in town last week so was Robert B. Smeltzer, eastern district manager, and E. A. Eschman, general sales manager.

* * *

Paul Fennyvessy of Rochester has been in town paying final respects before leaving for Europe. Why does Paul always have a cop with him?

* * *

E. J. Hayes, Allan S. Moritz, Tom Brady, George Hanny and others are much alarmed at the proposal of Commissioner Meahl to tax golfers ten iron men to swing the sticks on the park meadow. We see where there are no film men on the links, if the tax goes through.

* * *

M. H. Markowitz, manager of the United Artists exchange, has engaged Lee Gainsboro, a veteran salesman, to divide the territory with P. H. Smith. Mr. Markowitz reports business picking up well.

* * *

Kahn Week will be a success. More than 100 theatres have already signed for the event which will be observed March 26 to April 1. Henry W. Kahn, Metro manager is the man to be honored.

* * *

Bruce Fowler of the Elmwood is authority for the statement that his theatre will remain open this summer and not close as last year. Other houses will undoubtedly follow suit. Mr. Fowler declares t closing sets a house back too far in bookings, mixes up schedules, etc. Mrs. Fowler and son have gone to Florida for a rest. The old man has to remain home so the bills can be paid.

* * *

Claude P. Saunders, director of exploitation for Paramount, was in Buffalo, conferring with Allan S. Moritz, branch manager. Mr. Saunders also discussed exploitation with the sales staff.

* * *

R. H. Clark, manager of the First National exchange of New York, came to Buffalo last week end for a conference with E. J. Hayes and members of the sales force. F. J. McKenna, in charge of short subjects at the local office, has recovered from his illness and is now back on the job. More than 375 accounts participated in First National Week in the Buffalo territory.

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Mrs. Ella A. Boole state president of the W. C. T. U., announces that the organization will use the film, "Safeguarding the Nation," in every community of New York to combat wet propaganda.

* * *

A protest has been made to the mayor and common council of Salamanaca, N. Y. against the continuance of Sunday pictures. The petition is signed by 107 men and women, who set forth that Sunday amusement "are detrimental to the best moral interests of the community and that they hinder and handicap the work which the churches are trying to do."

Chicago

It is announced by Jones, Linick & Schaefer that feature pictures are to become a part of the regular weekly program at their Rialto Theatre, beginning February 27. Last summer the policy of pictures and vaudeville was given a trial by this management and the difficulty encountered was the securing of enough first run features to supply the demand of a weekly change theatre. It is planned, however, to secure the pick of all pictures for this popular playhouse, despite the fact there are six strictly first run picture houses in the loop.

* * *

The Chicago "Paramount Pep Club," composed of executives and employes of the local Famous Players-Lasky exchange, gave a Pre-Lenten Dance at the Colonial Ball Room, 20 West Randolph street, February 27. This was the first social event given in many years by film people and a record crowd was in attendance.

* * *

The Rothacker Practical picture division has produced a one reel film, "Baking Better Bread," for the Washburn-Crosby Company. It will be screened before boys' and girls' "Bread Clubs" in various states and also before domestic science classes.

* * *

Mack Sennett was a Chicago visitor Monday.

* * *

A general shifting of executives has taken place in the Goldwyn exchanges, owing to the transfer of Cecil Maberry, Chicago manager, to the home office. Harry S. Lorch, now manager at the Omaha branch, will be brought to Chicago to take the place of Mr. Maberry, and Lorch's place will be taken by Ben Reingold, formerly sales manager of the Chicago office. Sam Sherman, special representative of Goldwyn company, at Milwaukee, will take Mr. Reingold's place in the Chicago office.

* * *

More than 100 exhibitors were supplied with cards entitling them to register a complaint and make adjustments with the various exchanges and producers, backed by the M. P. T. O. A., at a meeting called by that organization Friday.

Questionnaires were recently sent out to the exhibitors throughout the state to secure data on the feeling of exhibitors toward exchanges and producers with whom they are doing business. The questionnaires evidently met with a hearty welcome, and responses poured into the local office of the M. P. T. O. A., registering many complaints against certain organizations. Seventy-four per cent. of the patrons complained against the chief offender, and the lowest percentage of complaints against one concern was 30 per cent. John Silha, president of the M. P. T. refused to divulge the identity of the various organizations.

A feature of the meeting was a paper read by William D. Burford in which he set forth the result of his interviews with the heads of all the exchanges in Chicago. All seemed willing to co-operate in every way to adjust differences. The exchanges were supplied with the names and addresses of the holders of cards.

St. Louis

Billy Mueller of Jefferson City, Mo., was a caller. Billy complains that he is the goat for every fool committee of reformers that visits the state capital. When the Blue Nosed ones and their radical views get in the shadow of the capitol they feel that they should try out their plans on the Jefferson. At least Billy feels that way about it. Jefferson City might make use of the Governor's Bluff by tossing the would-be reformers over it, as Rome did with traitors in the good old days.

* * *

First National week went over very big in the St. Louis territory. The sales record is all the more remarkable in view of the fact that Joe Desberger and his mates in the selling organization had a wonderful week the previous seven days.

* * *

Tom Reed of Duquoin, Ill., paid Jack Weil of Goldwyn a visit and left a nice contract.

* * *

A. C. Jones of the American Theatre, Johnston City, Ill., was another Goldwyn caller.

* * *

Charlie Werner of Metro departed Sunday night for a week's trip through Arkansas, Tennessee and Kentucky.

* * *

Mrs. I. W. Rodgers, of Poplar Bluff, Mo., was in town last week.

* * *

T. I. McDermott of the Timely Films, Inc., who handle Aesop's Fables, Topics of the Day, etc., will spend the next three weeks here stimulating interest in the Timely products. He is making the Pathe office his headquarters.

* * *

C. S. Trowbridge, assistant general sales manager for United Artists, was a visitor the past week. He was very well pleased with the recent bookings of the local office.

* * *

S. E. Pertle, of Jerseyville, Ill., was seen in the vicinity of Grand and Olive street.

* * *

Manager E. H. Brient of Robertson-Cole was in Chicago attending the Mid West Sales meeting presided over by Charles R. Rodgers, general manager, and E. C. Jensen, field representative. The gathering was in furtherance of the R-C's enlargement program inaugurated with the coming of "Pat" Powers into the organization. The purpose was to learn from exchange managers as to whether Robertson-Cole should concentrate on big super specials or produce good pictures that may be sold at lower prices.

* * *

Dr. W. E. Shallenberger of Arrow Film Corporation is expected to pay St. Louis a visit within the next few weeks. Dr. Shallenberger is sparing no effort to give the independent market the finest pictures obtainable. His coming probably will result in placing some of the big Arrow specials with local independent exchanges.

* * *

The Strand Theatre on Sixth street, near St. Charles street, has re-opened as a 10-cent house. The orchestra has been dispensed with, a pipe organ supplying the music. The crowds attending since the re-opening indicate that the price reduction has hit a popular chord.

* * *

Tom Riegler of the Park Theatre, Hannibal, Mo., was a caller of the week. In his conversation with various exchange managers he indicated that the theatre owners of Hannibal are seriously considering closing their houses for a couple of weeks to stimulate the demand for moving pictures. The move looks very drastic, but some feel that if the populace were without their favorite brand of amusement for ten days or so they would appreciate them when the houses re-opened, and patronage would greatly increase.

* * *

Lloyd Lewis, former manager for Realart here, will open a local office for National Exchanges, Inc. Roy Dickson, his old booker at Realart, will hold the same job in the new office. Lewis will continue as president of the St. Louis F.I.L.M. Club.

* * *

Col. Bill Yoder, district manager for Pathe, is spending a few days here.

* * *

Barney Rosenthal of Universal has been appointed a committee of one to work out the preliminary plans for the annual spring ball of the St. Louis F.I.L.M. Club.

* * *

Vernon Hicks of Marion, Ill., was seen along Picture Row.

* * *

Tom Reilly of the Princess and Grand theatres, Alton, Ill., dropped in on the Interurban for some live reels.

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W. H. Davis of the Village Theatre, New Boston, Mo., reports good business in recent weeks. His house plays two nights a week.

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Dr. T. E. Tetley of the Monarch, Farmington, and Roseland, Flat River, Mo., was seen at the Fox exchange.

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A. C. Norwein of Bonne Terre, Mo., came to town to attend the annual St Louis automobile show in the Motors Building, Union and Natural Bridge avenues.

Kansas City

The Moving Picture Theatre Owners, of Kansas City, Kansas, have planned to hold luncheons each week at the Grund Hotel on the Kansas side. The first luncheon was held last week. It is planned to introduce prominent men at future meetings. Twelve covers were laid last week.

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C. A. Rehm has sold his Novelty Theatre at Winfield, Kansas, to John H. Thomas, who formerly owned the Zimm at Winfield.

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The Fox Exchange here is preparing to move to the new home at Nineteenth and Wyandotte streets. They will probably be ready for business by this week.

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W. F. Bernfield has become connected with Select Pictures as a road representative.

* * *

Three of Paramount's home office officials were in Kansas City last week, Adolph Zukor, president; S. R. Kent, general manager of distribution, and Claude Saunders, who has charge of the exploitation department.

* * *

George B. Wooldridge has bought the Harmon Theatre at Milan, Mo., and the Trio Theatre at Galt. Both were purchased from R. E. Simpson.

* * *

C. Walker has re-opened the Mozart Theatre in Kansas City.

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Jesse Hergert has bought some new machines for his house at Olmitz, Kan.

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M. J. Kilbourn has opened his new Royal Theatre at Bentonville, Ark. It seats 400.

* * *

Joe Manfer, formerly a salesman in this territory, is working out of Salt Lake City for Fox.

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H. R. Barker is a new representative for Crescent-Federated. He is covering Southern Kansas. Barker was formerly an exhibitor at Chanute.

* * *

The Fox Exchange is at last moved into the new offices at Nineteenth and Wyandotte.

* * *

Roy Heffner is remodeling the Liberty Theatre at Noweta, Okla. He has renamed his theatre the Royal.

* * *

Roy E. Churchill, manager of the local R-C office is in Chicago this week attending a sales conference of mid-west R-C branch managers.

* * *

R. A. White, general sales manager of the Fox organization, is expected here some time the latter part of February.

* * *

J. H. Patterson and C. F. Garrett, prominent exhibitors of Cleveland, were in the city several days last week.

* * *

B. N. Brinch, manager of the W. Hodkinson exchanges, was at the local Hodkinson exchange last week. He is exceedingly optimistic about the future.

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C. A. Maddox, recently from Oklahoma City is a traveling representative for Associated Exhibitors now.

* * *

George Hill, former booker for Phoenix, is now traveling eastern Kansas and Missouri for the same organization.

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R. Melcher is no longer a salesman for Select as he has taken over the management of the Highland Theatre of this city.

* * *

William Yoder, Pathe division manager, left for St. Louis last week.

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Two of Metro's salesmen have been down with the flu, but are out and about again.

* * *

Charles Woodworth has purchased the Joy Theatre, at Elk City, Kas.

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Out-of-town visitors last week were: A. R. Zimmer, Liberty Theatre, Marysville, Kas.; L. A. Wagner, Princess Theatre, Eureka, Kas.; R. H. Gaston, Standard Theatre, Mankato, Kas.; Lee Jones, Auditorium Theatre, Marshall, Mo.; Cy Carson, Empress Theatre, Osawatomie, Kas.; W. P. Cuff, Strand and Empire, Chillicothe, Mo.; R. D. Teasley, Best Theatre, Topeka, Kas.; Miss Ruth Wright, Cozy Theatre Topeka, Kas.; J. P. Everett, Empress Theatre, Paola, Kas.; G. L. Rugg, Eureka Theatre, Weston, Mo.; Ben Harding, Council Bluffs, Iowa; S. E. Wilholt, Princess Theatre, Springfield, Mo.; Henry Grieffe, Opera House, Windsor, Mo.; Charles Sears, Brookfield, Mo.; Ed. Fraser, Grand Theatre, Pittsburg, Kas., and Mark Wilson of Chanute, Kas.

San Francisco

Abe Markowitz, who has been out of the moving picture business for the past two years, has returned to it, having purchased the Clement Theatre which he plans to remodel.

* * *

Hal Reed, head of the publicity department of the Turner & Dahnken Circuit, has returned from Stockton, where he went to arrange for the personal appearance of Louise Lovely.

* * *

Howard Bru, secretary-treasurer of the Turner & Dahnken Circuit, is back from an extended business trip to New York.

* * *

The All-Star Features Distributors, Inc., has installed a preview room in its new quarters on Golden Gate avenue, this being equipped with Power's machine.

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The Rialto Theatre at Vallejo has been closed and will be transformed into a store.

* * *

H. McDonald has sold his interests in the Marvel Theatre at Winters.

* * *

William Voss, formerly with the Star Theatre, Modesto, is to take charge of the Bijou Theatre, Fresno, for M. L. Markowitz.

* * *

Tom Gilboy, who makes a specialty of transporting films for exchanges, has opened offices at 117 Golden Gate avenue.

* * *

G. F. Madsen, who recently left the local Educational staff with the intention of again becoming an exhibitor, is back as salesman for this exchange again.

* * *

Sam Perlin, who recently took over the Claremont Theatre, Oakland, is planning extensive improvements, including a pipe organ and a marquee.

* * *

The De Recat Corporation has been incorporated at San Francisco to engage in the theatre and amusement business. The capital stock is placed at $500,000 and the incorporators are Thos. T. Califro, A. Emanuel and J. A. Meyers.

* * *

The Imperial Theatre has engaged Paul Ash as musical director and some unique musical prologues are being planned. For the past year this popular director has been appearing in Oakland.

Indiana

The Jerome H. Remick Company, of New York, publishers of music and songs, has filed suit in the federal court at Indianapolis against W. H. Esch, manager of the Princess Theatre at Newcastle, demanding $250 for alleged infringement of the copyright law. The suit also seeks an injunction to prevent further infringement.

* * *

A dispute between the F. J. Rembusch Enterprises, operating a string of picture theatres in Indiana, and the Indiana General Service Company, concerning electric current for a theatre at Marion, has been adjusted by the Indiana Public Service Commission. As a result of the dispute, which arose over a deposit required by the company, a threat was made that the wires leading to the theatre would be cut. This action was averted by the commission.

* * *

Roll Wenger, manager and owner of the Victory Theatre at Union City, who was convicted in a justice of the peace court on a charge of unlawfully operating his theatre on Sundays, has appealed the case to the Randolph county circuit court. In the first case the jury disagreed and in the second the jury was out more than eighteen hours before it convicted Mr. Wenger. Mr. Wenger's appeal bond has been signed by many prominent business men and citizens of Union City.

* * *

The management of the Strand Theatre at Monon has let a contract for the installation of a wireless receiving equipment at the Strand and hopes to have it in operation within a month. A program of reading and music from distant cities will be given each night as an added feature to the Strand's program.

* * *

The R. B. Corporation is the name of a newly organized concern at South Bend which has been incorporated under the laws of Indiana for the purpose of manufacturing supplies for picture theatres and other amusement enterprises. The capital stock is listed at $25,000 and the directors are Ezra Rhodes, Maud Rhodes and Earl E. Reeder.

* * *

The Colonial Theatre at Logansport will be closed soon for about ten days while extensive improvements are made in the interior, according to H. R. Byerly, manager. The theatre will be re-decorated throughout and will be refitted with new upholstered seats. The boxes will be removed and the seating capacity will be enlarged in accordance with the change.

* * *

Irving Berlin, Inc., of New York, has filed suit for $250 damages in the federal court at Indianapolis against William O. Zuber, manager of the Princess Theatre at Seymour, alleging that Zuber's orchestra played "All By Myself" without permission from the company. An injunction also is asked to prevent further use of the song at the theatre.

* * *

Russell Lewis, 8-year-old son of John Lewis, employed by the American Express Company at Rochester, Ind., has been offered a contract with the Famous Players-Lasky Corporation at Hollywood. The boy has won much recognition through his work in amateur theatrical circles.

* * *

The Quality Amusement Company, a newly-organized concern in Indianapolis representing eastern capital, has bought the Gaiety, Lenwood and Rialto Theatres of the Lenwood Amusement Company, of Indianapolis, which was recently placed in the hands of a receiver. The purchase price of the theatres, which were sold at auction before Judge Robinson in superior court, was about $25,000. The Broadway Theatre, also owned by the Lenwood company, was bought by R. L. Walker, of Indianapolis, for $1,500.

The Gaiety and Lenwood were sold at a receiver's sale about two weeks ago, but the sale was cancelled and Judge Robinson ordered them resold. The directors of the Capital Amusement Company, which has been capitalized under the laws of Indiana, are J. L. Sutherland, P. Haines and Edward A. Gates. Bert F. Hughes, of Indianapolis, was receiver for the Lenwood company.

* * *

Management of the Blackstone Theatre at South Bend has been taken over by Ezra Rhodes, proprietor of five other picture theatres in South Bend, Mishawaka and Elkhart, in accordance with a ten-year lease approved by the Blackstone Theatre Corporation, which owns the theatre. Terms of the lease provide for a rental of $126,000 annually for the first five years and $132,000 a year for the last five years.

The Blackstone, which is one of the finest picture theatres in the state, has been under the management of E. G. Berkson since it was opened. Mr. Rhodes, one of the most widely known exhibitors in the state, also operates the LaSalle and Castle Theatres at South Bend, the Lincoln at Mishawaka and the Orpheum at Elkhart. Only a few changes in the policy of the Blackstone are anticipated at this time, Mr. Rhodes said.

Philadelphia

Mae Murray, star of Metro's "Peacock Alley," made personal appearances during the presentation of her film at the Stanley Theatre. The picture was shown during the week of February 13 to record-breaking crowds. Bob Lynch of the Metro took care of the arrangements for the appearance of the star and Frank W. Buhler made the splendid presentations to the audience.

* * *

Talk about cutting down expenses; Mr. Steifel was seen selling tickets in his own cashier's booth at the Ideal Theatre last week. "Films must positively come down," said this independent exhibitor, "if the exhibitor is to have any kind of a show next season."

* * *

A state-wide penny tax on all picture tickets to finance a "Fifty-Fifty" arrangement between the state and the school district for the support of the schools, is suggested by William Dick, secretary of the board of education in Harrisburg. Mr. Dick made the suggestion last week before the annual meeting of secretaries of boards of education of the state.

The tax plan is suggested as a means of obtaining equal educational opportunities throughout the state and relieving Philadelphia of its present heavy drain on real estate and at the same time helping the small rural districts. Last year Philadelphia taxpayers contributed 92½ per cent. of the current revenue for the support of the schools, through a direct tax on real estate. The state paid only 7½ per cent.

* * *

Lawrence Dilworth Beggs, connected with the Stanley Company of America, whose first wife was Miss Frances Von Lohr Earle, daughter of George H. Earle, was married last Wednesday to Miss Martha Elizabeth Kann, 4403 Walnut street. The wedding, a quiet one, came as a surprise to friends. Mr. Beggs left word his honeymoon would be of indefinite duration.

* * *

Maurice D. Dallis and Arthur G. Liggett, said to be promoters and fiscal agents of a picture theatre proposition, were indicted last week on a charge of obtaining money under false pretenses from Thomas Burke. Burke, a former police lieutenant, testified when Dallis and Liggett were arranged before Magistrate Carney that he had invested $3,000 in "Imperial Theatres." He said that he got a quarterly dividend of 5 per cent. when he bought the stock and nothing since. Frederick S. Tower, former secretary and treasurer of the concern, said it had never earned a cent. Two dividends amounting to $3,200, which were paid out of the proceeds of the stock sales, served to bring in about $39,000 more for stock, he said. Dallis and Liggett had offices in the Land Title Building.

* * *

Louis C. Wolensky opened his new Colonial Theatre at Palmerton, Pa., February 10, with "The Old Nest."

* * *

Joe Schverha, Lewistown, Pa., is rebuilding and enlarging the Rivoli, an old house which will seat 1,000 when completed.

* * *

Joseph J. Goodstein spent $100,000 in beautifying his Palm Theatre in Kensington. He also installed a fine organ.

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At the annual election of officers of the Motion Picture Operators' Union, Local 307, W. S. Syms was elected business agent.

* * *

N. S. Whitman, who has been with the Goldwyn for three years, has been appointed sales manager of the Deluxe Film Corporation.

* * *

Harry M. White, former manager of the Goldwyn for two years, has succeeded Edgar Moss as manager of Wid Gunning, Inc. Mr. Moss resigned to go over to the American Releasing Corporation.

* * *

The United Theatre Equipment Corporation was robbed last week of $20 belonging to C. Calehuff and a grip belonging to F. S. Blunfield. A typewriter also was taken and found later at the Wid Gunning Exchange, where the thieves left it to take one they apparently liked better.

Washington State

"Go to Theatre Week" in Seattle, February 18 to 25, met with enthusiastic support from an amusement seeking public, who flocked to see Pauline Frederick, Hoot Gibson and representatives from all exchanges, motion picture houses, vaudeville and grand opera, in a gigantic theatrical parade in the downtown district. The affair was well advertised and executed and drew at least 25,000 spectators, who are most decidedly going to the theatre this week, and the local theatre managers have put it across in first class manner. Prizes were awarded best and most novel makeups, both professional and amateur. Arrangements were in charge of L. O. Lukan of the First National exchange. All local theatres secured the best possible bookings and it was a banner week for everybody.

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C. C. Dill, owner of the Educational Film Exchange in Spokane, is candidate for the nomination for U. S. Senator against U. S. Senator Miles Poindexter. Mr. Dill spent several days in Seattle this week.

* * *

Phil J. Brady, manager of the local Graphoscope Co., will address the State Committee on Motion Picture Legislation at the Y. W. C. A. this week on the use of motion pictures in the schools and the necessary co-operation between the theatres and the schools in the showing of films. St. Margaret's Church, Interbay, Father Lanigan, and Father Quigley's new Catholic Church at Woodland Park, Seattle, installed Graphoscopes this week.

* * *

Seattle is the Mecca for Northwest exhibitors this week and many have paid their respects at the local offices. Among them were F. E. West and Al Gates, of the Liberty, Wenatchee; Sam Meyer of the Portland Hippodrome, R. K. Dunham, Mission Theatre, Mount Vernon; W. B. Tibbitts, Highway Theatre, Portland; Mr. Johnson of The Rex, Pasco; C. E. Stilwell and wife, Spokane; E. G. Abbott, Dream Theatre, Sedro Woolley; Dr. J. Johnson, The Lewis, Toppenish.

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E. D. Yarno, special salesman for the Seattle Film Exchange, has returned from a month's trip through Oregon, where he reports that conditions are brightening for exhibitors.

* * *

Manager John Hamrick has installed a Gardiner screen at his new theatre, the Apollo, Tacoma, and is planning redraping and redecorating of the house. Work is being done by the Western Theatre Equipment Company. B. F. Shearer, manager of the Western Theatre Equipment Company, is in Portland on business. He will be away about a week.

* * *

The Coliseum Theatre is conducting a Musical Program Contest which is open to musical, fraternal, civic and social clubs, suggesting musical programs for Sunday concerts. The program which attracts the largest audience will obtain a prize. This week's program was suggested by the Seattle Civic Orchestra, and was the second of the series.

Pittsburgh

The opening of the new State Theatre, downtown Pittsburgh, the newest link in the Rowland and Clark chain of theatres, necessitated some changes in the personnel of the various houses. Some additions were made to the force and some promotions were also in order.

Charles E. Smith, formerly in charge of the Savoy, is now manager of the new State. Frank Currey, formerly assistant to Manager Thomas at the Liberty, has been transferred to the Savoy, where he acts in the capacity of manager. Bert Wild, who has been in the publicity department of the R. & C. theatres for the past four years, starting as office boy, has been elevated to the position of assistant manager of the Liberty theatre. There will likely be more changes in the near future.

Frank Radcliffe, chief projectionist for the R. & C. theatres is now located at the State theatre.

* * *

Jacob Roth, a wealthy automobile dealer of Erie, Pa., has purchased property in that city, on which he expects to erect a 2,400-seat picture house at a cost of $300,000. Work will start May 1.

* * *

Manager Abe Steinberg, of the S. & S. Film & Supply Company, has joined the ranks of the benedicts. The young lady in the case was Miss Dora Lovett, formerly employed by the old Triangle exchange here.

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The Superior Pictures Exchange has moved from 414 Ferry street, to the first floor of the building located at 1010 Forbes street.

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The Motion Pictures Producing Company of Pittsburgh, took pictures of the State theatre opening here on opening day, and on the same evening the films were shown in Rowland and Clark's State, Regent, Liberty and Savoy theatres.

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The Fairmont (W. Va.) Chamber of Commerce is giving its support to the project for erecting a modern theatre here with a seating capacity of 1,500, being promoted by Clarence D. Robinson, Samuel D. Brady and J. E. Watson, Jr.

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The annual meeting of the West Virginia M. P. T. O., will be held at Parkersburg, March 15.

* * *

Frank Keller, a printer of Erie, Pa., who comes of an old theatrical family, has purchased the Chickquitty theatre at North East, Pa., and has named Kenneth Blakely as manager of the house.

* * *

Six of Pittsburgh's best first run houses observed First National Week February 20 to 25. Big business was reported, especially with "Penrod" and "The Silent Call."

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A lot of wise heads here said "it can't be done," when Federated decided to invade the field in this section. But the way Federated is landing bookings everywhere, and pleasing the exhibitors, it looks like someone made a mistake. Federated short subjects are playing practically every important first-run house in Pittsburgh.

The Pioneer theatre, Perryopolis, Pa., one of the oldest "store room theatres" in this territory, has closed its doors for good. It just couldn't stand progress. Mr. Krolic, a business man in this town, built a $60,000 house here, and it sounded the doom of the Pioneer.

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Mike Rosenbloom, owner of the Majestic theatre at Clarkeroi, is visiting his daughter in New York City.

* * *

The Palmer Amusement Company has opened a community theatre for their employes at one of their coke plants in the vicinity of Ligonier, Pa. No admission is charged as the entertainment is for employes, and the house is not a money-making proposition. The pictures are shown two nights a week at the present time.

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O. A. Potter, of the Columbia Amusement Company, Erie, Pa., is recovering from a hard attack of La Grippe.

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John Donovan, manager of R. & C.'s Regent theatre in East Liberty, has fully recovered from his attack of the "Flu."

* * *

George Moore has been added to the sales force of the local branch of the Second National Exchange.

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The Everett theatre, Lowesville, W. Va., was destroyed by fire during the morning of February 15, causing a loss of $10,000. The origin of the blaze is unknown.

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Shubert Vaudeville has been a failure at the Duquesne theatre, Pittsburgh, and the house is again playing pictures. Mary Pickford in "Little Lord Fauntleroy" is the three-week attraction.

Canada

The Catholic Art Society, an organization formed to distribute and present moving picture features bearing the approval of the Catholic clergy, and catering particularly to those of Roman faith, made its bow to the Montreal public on Sunday, February 26, when "The Eternal Light," an eight-reel production, depicting the Passion, started a week's engagement. The choir of St. James' Cathedral, Montreal, sang appropriate anthems during the presentation of the picture at each performance. Prices ranged from 25 to 50 cents.

* * *

The report has been published at Montreal, Quebec, that the absorption of Allen Theatres by Famous Players' Canadian Corporation, now nearing conclusion, will result in the maintenance of the big Allen Theatre in Montreal as a picture theatre and the conversion of the large new Capitol Theatre into a combination vaudeville and picture house, presumably playing Pantages time, the Montreal franchise for which is held by N. L. Nathanson, of Toronto, managing-director of Famous Players' Canadian Corporation.

The shake-up has already resulted in the changing of the policy of the Imperial Theatre, another large picture theatre owned by the Albee interests, from an exclusive picture theatre to a combination theatre playing B. F. Keith vaudeville in addition to feature pictures, performances to be given three times daily. The Imperial, which was opened in April, 1913, has been managed by Howard Conover since it was opened and he will continue in charge. Incidentally, prices will not be changed, the scale extending from 22 to 44 cents, with an admission price of 22 cents for afternoon shows.

* * *

William Desmond, the film star, appearing at the Loew Theatre, Montreal, in conjunction with the presentation of "Fightin' Mad," one of his own features, was made a full-fledged Indian chief of the Caughnawauga Tribe, the full ceremony taking place on the stage of the theatre on February 25, with many Indians present from the Montreal Reserve. The Indians put on several dances, smoked the pipe of peace and then crowned Desmond with the feathery headgear.

* * *

Film exchange managers, of Winnipeg, Manitoba, gathered to honor Morris Milligan on the occasion of his departure from Winnipeg, where he had been local manager of the Famous-Lasky Film Service, for Toronto, to assume the management of the Ontario branch of the Paramount. His conferees held a dinner in the St. Charles' Hotel with W. S. Jones in the chair and George Law assisting. Among the speakers were Haskell Masters, Fred W. Crosbie and I. Allen. Mr. Milligan received several fine gifts. He also will assist William Bach, who recently was appointed general manager for Famous Players-Lasky throughout Canada.

Leon J. Bamberger, formerly of Minneapolis, has been made exploitation representative for the Toronto office, while L. D. Hatfield has become special sales representative for Ontario.

* * *

Mrs. Sidney Drew, now in vaudeville, was the guest at the weekly luncheon of exhibitors and exchange managers which was held at Winnipeg on February 17. About forty picture men were present and one of the guests was the Rev. G. F. Salton, a local clergyman, who has been defending the screen.

* * *

The City of Winnipeg has opened an agitation for a share of the amusement tax which is collected by the Manitoba Provincial Government. Figures compiled show that during the past year the province derived $312,690 through the ticket tax and also collected $13,663 in film censorship fees and $919 in theatre license fees, making a total of $327,272. It is pointed out that city inspector and the city police enforce theatre regulations imposed by provincial laws, yet the city only secures $10,300 in municipal license fees for theatres during the twelve months.

This agitation by the city followed the recent convention of exhibitors in Winnipeg when a demand was made by the theatre men for the complete abolishment of the "obsolete war tax."

Baltimore

A new policy of showing a feature with their regular program has been introduced by the Gayety Theatre, a burlesque house, which now shows vaudeville additionally and the Academy of Music, giving a program of Shubert vaudeville.

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The Fairmount Theatre, 101 North Clinton street, formerly under the management of B. Rabinowitz, has been taken over by Harry Gardiner, who plans to redecorate it and install new heating and lighting plants.

* * *

Mrs. M. Solomon, of New York, is now in Baltimore to spend several weeks with her husband who manages the Goodtime Theatre, 1401 North Milton avenue.

* * *

Permission has been granted the Metropolitan Theatre Company, Dr. F. W. Schanze, president, to build the Metropolitan Theatre, North and Pennsylvania avenues, seating capacity of 1,500 persons. The approximate cost will be $125,000.

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Theatre buildings are included in the development plans for a mining camp near Logan, W. Va. The president of the company behind the project is C. W. Jones, Huntington, W. Va.

* * *

A moving picture theatre with a seating capacity of 800 is being planned for Fairmont, W. Va. Russell Linn and Harry B. Clark are back of it.

Salt Lake City

The W. W. Hodkinson Corporation has opened a Salt Lake City exchange at 60 East Fourth South street. Hodkinson pictures were formerly handled in this territory by Pathe. The Salt Lake City exchange is one of twenty-four exchanges recently opened by Hodkinson.

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M. J. Dunne, for five years connected with the Greater Features, Inc., in San Francisco, St. Louis and Dallas, Texas, has been appointed mnaager of the local office. Announcement of the appointment was made last week by L. T. Fidler, division manager. Mr. Dunne succeeds P. J. Shea, for whose arrest a warrant has been issued.

* * *

For the convenience of film exchanges and exhibitors the Salt Lake Theatre Supply Company has established in the basement of its offices, at 48 Exchange Place, a miniature theatre, where pictures may be previewed at any hour of the day. It is more than a projection room. It is in all respects a small theatre, equipped with a stage and photoplayer, where the projection of films is accompanied by musical interpretation.

The screen is about 8 by 11 feet and the room approximately fifty feet long and twenty feet wide. A fireproof operating booth has been installed, fitted with two Power's machines. The little theatre, as it is called among Salt Lake picture men, was opened last week, all members of the trade being invited.

Forman to Direct

Tom Forman will be in charge of Katherine MacDonald's forthcoming production, "The Woman Conquers," for Associated First National release. Mr. Forman will have Clyde Balsley for his assistant and Joseph Brotherton will be the cameraman.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or, better still, write us that you'd like a free supply of report cards.

First National

CHILD THOU GAVEST ME. A splendid picture that will please any audience. Little Dickey Headrick is great; the best child acting I ever saw. The picture good in every way. You make no mistake in playing this picture. Advertising; one six, four ones, photos, slides and heralds. Patronage; very best. Attendance; good. H. Odom, Dixie Theatre, Durant, Mississippi.

FIGHTING SHEPHERDESS. A good picture. It was different from any Anita has played here. Advertising; slide, one sheet, three and photos. Patronage; mixed. Attendance; fair. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

GIRLS, DON'T GAMBLE. David Butler, the star of this picture, always pleases. Very fine offering with many funny situations. Advertising; two sheets, slides and program. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburg, New York.

LAST OF THE MOHICANS. This is a dandy picture, especially for the schools. Pleased every one here. Every exhibitor should show this one. Advertising; posters, newspaper. Patronage; small town. Attendance; good. Kenneth Thompson, High School Movies, Hancock, Wisconsin.

LESSONS IN LOVE. Good light farce, but no money getter for me. Star has limited number of admirers but never makes a cent for my theatre; always pleases, but never draws. Advertising; more than usual, to get less than usual business. Patronage; mixed. Attendance; fair. J. J. Wood, Redding Theatre, Redding, California.

MOTHER O' MINE. An audience picture—if ever there was one—and went over great. Business only satisfactory, though no fault of the picture, as it pleased; although in a health-seekers' resort they'd rather laugh than weep and there's some sobs in this, but not enough to hurt in the average town. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

NOBODY. You can't go by the title; much better than expected. Good picture for high-class audiences. Advertising; photos and posters. Patronage; mixed. Attendance; fair. R. Mason Hall, Grand Theatre, North Fork, West Virginia.

OLD KENTUCKY. Played this to a good Saturday and Sunday house with special orchestra music and all present pronounced it the best picture we have ever shown. Many said they would never miss a show if all were like this one. Had comments for a whole week after. Oh, Boy! it's a grand and glorious feelin'! Advertising; local paper, two ones, one three, heralds and mailing list. Patronage; village and country. Attendance; good. J. R. Lundrind, Cochrane Theatre, Cochrane, Wisconsin.

PECK'S BAD BOY. Good show, liked by most everybody. Some dog! All exhibitors should run this picture. Advertising; one, three and six sheets. Patronage; mixed. Attendance; good. L. P. Stubblefield, Hartsville Theatre, Hartsville, Tennessee.

SCRAMBLED WIVES. One of the best; better than a lot of so-called super specials. It drew applause—when you hear handclapping in the movies you can rely on it being a good picture. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

SKY PILOT. Excellent Western picture; action and nice love story. Beautiful photography, capable cast. Suited for high-class houses. Advertising; nothing special, usual methods. Patronage; small town. Attendance; business terrible, account of snow storm. Paul W, Kunze, Orpheum Theatre, Stoughton, Massachusetts.

Fox

GET YOUR MAN. Buck Jones is just as good in this one as a Northwest Mounted Policeman as he is in Westerns. We use a Western and a Western serial on Monday night; have made it the best of the week. Advertising; program, slides and lobby. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

HIS GREATEST SACRIFICE. Fair production, accepted by patrons. Advertising; newspaper . Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

JUST PALS. A very good program picture that pleased well. Advertising; one sheets and cards. Patronage; small town. Attendance; fair. John C. Mapes, Jr., K. of P. Theatre, Chester, New York.

MOUNTAIN WOMAN. Poor picture for me. Did not draw, nor please. Advertising; posters, lobby and slides. Patronage; mixed. Attendance; very bad. J. J. Wood, Redding Theatre, Redding, California.

NIGHT HORSEMEN. Mix in his usual type of Western. Nearly every one likes Tom Mix. Keep him in Westerns. Advertising; newspaper, litho, slide. Patronage; mixed. Attendance; good. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

SQUARE SHOOTER. Good Western; Buck Jones well liked. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

Goldwyn

BE MY WIFE. Terrible. Ran one matinee performance and took it off, running "emergency." Max Linder a dead one for me. They ought to hang Goldwyn for foisting this on the franchise holders. Advertising; usual. Patronage; family. Attendance; didn't wait to see. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

MAN FROM LOST RIVER. Just fair, and that's a lenient view. A program picture sold at "special" prices. Hackneyed theme. House Peters good; the rest fair only. My audience "panned" it. You can sneak it by at program prices—but "special" never. Patronage; health seekers and tourists. Attendance; more than the picture deserved. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THE OLD NEST. Excellent. Played this on percentage; but had I known the drawing power of the picture, would have bought it. Advertising; every known method. Played two days. Patronage; mixed. Attendance; good. Anna Frankle, Strand Theatre, Leon, Iowa.

WHAT HAPPENED TO ROSA. Fair picture; star tries to be funny but does not succeed. Advertising; ordinary. Attendance; poor. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

Hodkinson

BRUTE MASTER. Not good enough to raise your admission. Ought to be a dandy at the price I paid. Advertising; lobby, papers and photos. Patronage; working class. Attendance; fair. J. I. Wright, Rex Theatre, Beauvier, Missouri.

FRENCH HEELS. Rather long drawn out, but a very good program picture; some very beautiful settings. Advertising; regular. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Metro

CINDERELLA'S TWIN. Miss Dana deserves better pictures, or she will lose her popularity, and that would be too bad for such a star. Advertising; paper, cards and slides. Patronage; middle class. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

GARMENTS OF TRUTH. Good program picture. Should please. For me Metro has the stuff. Patronage; general. Attendance; fair. A. I. Hepp, Idylhour Theatre, Greeley, Nebraska.

MATCH BREAKER. Good picture, well liked by patrons. Star draws well here. Advertising; lobby and slides only. Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

THERE ARE NO VILLAINS. Very good; Viola Dana is a favorite here. Advertising; three papers, window cards, three, six and twenty-four sheets. Patronage; neighborhood. Attendance; good. J. Edward Mitchell, Strand Theatre, Waverly Massachusetts.

Paramount

AFFAIRS OF ANATOL. Good picture, but rental so high that you have to go out and mortgage your home in order to pay

Straight from the Shoulder Reports

for your juice and help. Will please about 90 per cent. Advertising; twenty-four, six, three and one sheets, heralds, photos and four columns newspaper. Patronage; best. Attendance; good, for two days. W. E. Tragedorf, Trag's Theatre, Neilsville, Wisconsin.

FRONTIER OF THE STARS. They liked this one. Thos. Meighan has a role similar to that in 'The Miracle Man." Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

HELL DIGGERS. Excellent picture. Advertising; big. Patronage; mixed. Attendance; good. J. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

HUMORESQUE Splendid. Lots of compliments. Advertising; regular. Patronage; neighborhood. Attendance; good. Mrs. Phelps Sasseen, Lyric Theatre, Easley, South Carolina.

IDOLS OF CLAY. Fine picture, but not a big money getter. Patronage; downtown. Attendance; fair. T. M. Hervey, Unique Theatre, El Paso, Texas.

LULU BETT. Followed with this immediately after stage play, and cleaned up. Advertising; newspaper, billboard, lobby. Patronage; all classes. Attendance; good. Stanley Chambers, Palace Theatre, Wichita, Kansas.

ONE A MINUTE. A humdinger of a comedy drama; but has one bad word in one subtitle. Why do they do it? Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

PASSING THROUGH. Pleasing comedy drama, but not MacLean's best. Patronage; downtown. Attendance; fair. T. M. Hervey, Unique Theatre, El Paso, Texas.

PRINCESS OF NEW YORK. They applauded when this was over because it WAS over. Another British lemon from Famous. A crime to wish them on the exhibitor. Advertising; regular. Patronage; mixed. Attendance; poor. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

RENT FREE. Excellent comedy, Reid always a big card with our patrons. Advertising; newspaper, billboard, lobby and V. Ps. Patronage; mixed. Attendance; fair. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

SENTIMENTAL TOMMY. Too much footage, too little action. Too simple. A lot of money wasted, as it appeals to only a very small percentage for me. Advertising; lobby and program, regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THE SHEIK. Played to big business three days at advanced prices; excellent picture, pleased all. Advertising; man dressed in sheik costume on big white horse, window displays and newspapers. Patronage;, neighborhood. March Burns Family Theatre, Batavia, New York.

THE SHEIK. This is a big box office attraction, stands up, pleases all. Advertising; big lobby display, big newspaper. Patronage; general. Attendance; big. Alex. A. McDonald, Orpheum Theatre, Halifax, Nova Scotia, Canada.

TERROR ISLAND. Very good picture, pleased most all of audience. Advertising; one and three sheet, local newspaper. Patronage; small town. Attendance; fair. J. E. Evins, Star Theatre, Smithville, Tennessee.

23½ HOURS LEAVE. Clean comedy that pleased 100 per cent. and pulled well at the box office. Advertising; posters and papers. Patronage; general. Attendance; good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

WHITE AND UNMARRIED. Something new in story form. Patrons seemed well pleased with it. Thomas Meighan well liked here. Advertising; half sheet cards, ten-inch display, daily newspapers. Patronage; mixed. Attendance; good. C. J. MacGregor, Princess Theatre, Chatham, Ontario, Canada.

THE WITCHING HOUR. Good story, fine acting and direction; this one is hard to beat. Pleased all I heard talk about it. Advertising; usual. Patronage; mixed. Attendance; fair. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

Pathe

HUNTING OF THE HAWK. This re-edited picture took well. Many favorable comments; patrons seemed well pleased. Advertising; three sheet, ones and slide. Patronage; small town. Attendance; good. A. G. Coffin, Baldwin Opera House, Baldwin, Wisconsin.

R-C

DUKE OF CHIMNEY BUTTE. Story (what little there is of it) is dragged out. Too little action. Pleased accordingly. Jno. W. Creamer, Pert Theatre, Gillespie, Illinois.

THE LURE OF THE JADE. Good picture, with Pauline Frederick at her best. Star's drawing power increasing here. Advertising; newspapers, programs, lobby and manager's nightly talks from stage. Patronage; average. Attendance; good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

THE SWAMP. A very good picture. Star well liked. Advertising; average. Patronage; mixed. Attendance; good. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

THE SWAMP. A very sad story with Hayakawa very mild but good. Bessie Love does excellent work. Patrons well pleased. Advertising; newspapers, window cards, programs, lobby and manager's stage talks. Patronage; average. Attendance; good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

WHAT'S A WIFE WORTH? Nicely staged, well acted, and pleased 80 per cent. Advertising; usual. Patronage; high-class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

WHEN LIGHTS ARE LOW. A great star in a fine picture. Wonderful settings. Pleased 100 per cent. Sessue Hayakawa in a class by himself. Advertising; six, three and one. Patronage; mixed. Attendance; good. Walter Albers, Eagle Theatre, Baltimore, Maryland.

Realart

THE BELOVED VILLAIN. Very good, audience well pleased. Advertising; usual. Patronage; small town. Attendance; good. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

HUSH MONEY. Picture poor, story nil. Patrons squirmed all through it; knowing it was a "weak sister," I put on Clyde Cook in "Toreador" and laughed myself out of it. Advertising; usual. Patronage; tourists and health seekers. Attendance; matinee good, night fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HUSH MONEY. Alice Brady a dead one here. Picture good but star does not draw; looks bad in good clothes. Advertising; very good. Patronage; high-class. Attendance; fair. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

MARCH HARE. A good program picture, will please any audience. Bebe Daniels is growing into popularity with my patrons. Advertsing; regular. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

THE SOUL OF YOUTH. Can't see this as a Special, which they claim it is. Good program picture though especially for kids. Advertising; photos, one sheet, handbills. Patronage; small town. Attendance; poor. E. A. Oestern, Oestern Theatre, Harper's Ferry, Iowa.

TOO MUCH WIFE. A fine comedy, but did not please quite as well as her previous picture, "The Love Charm." Advertising; regular. Patronage; mixed. Attendance; good. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

VIRGINIA COURTSHIP. Just a fair program picture. Fair business. Nothing new in picture; just an old time 10-20-30. Advertising; very strong. Attendance; poor. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

VIRGINIA COURTSHIP. Very good little picture and pleased small crowd, due to weather. Advertising; usual. Patronage; small town. Attendance; fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

Selznick

THE ADVENTURESS. Didn't have the heart to look at this one, in fact I left the theatre to keep from hearing the knocks on it. Advertising; usual. Patronage; small town. Attendance; poor. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

CHIVALROUS CHARLEY. A very good picture, more of this kind and Eugene O'Brien will become a drawing card for me. Advertising; average. Patronage; mixed. Attendance; fair. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

GILDED LIES. Not even a program picture. Failed to entertain. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

A MAN'S HOME. A good picture, actors, direction, photography. Advertising; usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PLEASURE SEEKERS. A very pleasing picture; star's first appearance here, but did not hear a knock. Advertising; none (substitute picture). Patronage; small town. Attendance; fair. P. S. Neilsen, Rex Theatre, La Moure, North Dakota.

PLEASURE SEEKERS. Very fine picture and had lots of fine comments on it. Advertising; regular. Patronage; high-class. Attendance; fair. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

POOR, DEAR MARGARET KIRBY. A very pleasing program picture. Not as good as "Pleasure Seekers" but very satisfactory. Advertising; one sheets, mailing list. Patronage; small town. Attendance; fair. P. S. Nielsen, Rex Theatre, La Meure, North Dakota.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus or reviews appeared. "R" refers to Reviews. "C" to Consensus of Reviews published in Trade Papers. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issues for February, April, June, August, October and December.

ARROW

Features

The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Pathes (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3.
The Girl from Porcupine (Six Reels). R-712. Dec. 10. C-849. Dec. 17.
Dead or Alive (Jack Hoxie). C-1120. Dec. 31.
Ten Nights in a Barroom. R-312. Jan. 21.

Serials

The Blue Fox (Anna Little). R-539.
Thunberbolt Jack (Jack Hoxie).
Nan of the North (Anna Little). R-82. Mar. 4.
The Splendid Lie (Grace Davison). R-863. Feb. 23.

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.
Handle with Care. R-553. Feb. 4.
Marry the Poor Girl.
The Unfoldment.
Women Wake Up (Florence Vidor).
Don't Doubt Your Wife (Leah Baird).
Lady Godiva.

HAROLD LLOYD COMEDIES
(Two Reels Each)

Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. C-705. Dec. 10.

PLAYGOERS' PICTURES

The Ruse of the Rattle (R-429. Jan. 28).
Anne of Little Smoky (R-427. Jan. 28) (C-748. Feb. 18).
Reckless Chances (R-429. Jan. 28).
Across the Divide.
Tropical Love.
Father Tom.
Hills of Missing Men.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

No Parking (R-853. Dec. 17).
One Stormy Knight (R-205. Jan. 14).
'Twas Ever Thus (R-862. Feb. 25).

Torchy Comedies

Torchy Takes a Chance (R-115. Jan. 7).
Battling Torchy (R-429. Jan. 28).

Mermald Comedies

Free and Easy.
Rolling Stones (R-1126. Dec. 31).
Step This Way (R-552. Feb. 4).

Vanity Comedies

Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series

Unknown Switzerland (R-1129. Dec. 31).
Bonnets of Auvergne (R-112. Jan. 7).
And Women Must Weep (R-662. Feb. 11).

Chester Outing Scenics

Save Your Carfare.
No More Gasoline.

Gayety Comedies

Oh! Brother!
Say Uncle.

Miscellaneous

The Crater of Mt. Katmai.
Could Columbus Discover an American.

Punch

Country Chickens (R-115. Jan. 7).
A Rural Cinderella. R-217.

Sketchografs

Seeing Greenwich Village.
What's the Limit?

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Many Art of Self-Defense.

Campbell Comedies

Assorted Heroes (R-853. Dec. 17).
Schoolday Love (R-426. Jan. 28).
Monkey Shines (R-662. Feb. 11).

Toonerville Comedies

The Skipper's Last Resort (Two Reels).

World Wanderings

Let's Go—to the South Seas (One Reel).

FAMOUS PLAYERS-LASKY

December

Exit—the Vamp (Ethel Clayton). 4,545 Ft. R-428. Jan. 28. (C-748. Feb. 18.)
Get-Rich-Quick Wallingford (Cosmopolitan Production. 7,381 Ft. (R-855. Dec. 17.) C-108. Jan. 7.)
Don't Tell Everything (Reid-Swanson-Dexter). 4,939 Ft. (R-981. Dec. 24.) (C-1120. Dec. 31.)
Just Around the Corner (Cosmopolitan Production). R-206. Jan. 14. (C-312. Jan. 21.)
White Oak (Wm. S. Hart). R-1077; C-289. 6,208 Ft.
The Little Minister (Betty Compson). R-112. Jan. 7. C-202. Jan. 14.
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
The Bonnie Brier Bush (Donald Crisp Production). R-714. Dec. 10. (C-849. Dec. 17.)
Three Live Ghosts (Fitzmaurice Production). R-207. Jan. 14. (C-312. Jan. 21.)
The Bride's Play (Marion Davies), R-330. Jan. 21.

January

Rent Free (Wallace Reid). R-116. Jan. 7. C-202. Jan. 14. 4,661 Ft.
Miss Lula Bett (Wm. De Mille, prod.), 5,904 Ft. R-1126. Dec. 21. C-108. Jan. 7.
Back Pay (Cosmopolitan prod.). 6,460 Ft. C-864. Feb. 23. C-75. Mar. 4.
A Prince There Was (Thomas Meighan). 5,533 Ft. R-587. C-705. Dec. 10.
The Lane That Had No Turning (Agnes Ayres). 4,892 Ft. R-318. Jan. 21. C-546. Feb. 4.
The Bride's Play (Cosmopolitan, Marion Davies). 6,476 Ft. R-321. Jan. 21.
The Last Payment (Pola Negri). R-431. Jan. 28. (C-656. Feb. 11.)
The Loves of Pharaoh. 7,352 Ft. (R-79. Mar. 4.)

February

One Glorious Day (Will Rogers), 5,100 Feet. R-665, Feb. 11; C-748, Feb. 18.
Saturday Night (Cecil DeMille), 8,433 Feet. R-550, Feb. 4; C-656, Feb. 11.
The Law and the Woman (Betty Compson), 6,461 Feet. R-426, Jan. 28; C-546, Feb. 4.
Moran of the Lady Letty (Dorothy Dalton), 6,360 Feet. R-755, Feb. 18.
Boomerang Bill (Lionel Barrymore), 5,489 Feet. R-754, Feb. 18.
A Homespun Vamp (May McAvoy—Realart), 4,777 Feet. R-84, May 4.
Love's Boomerang (John S. Robertson Prod.), 5,618 Feet.
Her Own Money (Ethel Clayton), 4,981 Feet. R-82, March 4.
Midnight (Constance Binney—Realart), 4,653 Feet.
The Red Peacock (Pola Negri), 6,735 Feet.
A Game Chicken (Bebe Daniels—Realart), 4,748 Feet.

March

Travelin' On (William S. Hart), 6,267 Feet.
Forever (Fitzmaurice), 7,236 Feet.
The Mistress of the World (Special—Chapter 1), 5,647 Feet.
The World's Champion (Wallace Reid), 5,030 Feet.
Her Husband's Trademark (Gloria Swanson). R-81, March 4.
Bobbed Hair (Wanda Hawley—Realart).
Fool's Paradise (Cecil DeMille). R-982, Dec. 24; C-1120, Dec. 31.
The Mistress of the World (Special—Chapter 2), 5,275 Feet.
The Mistress of the World (Chapter 3), 5,061 Feet.
The Heart Specialist (Mary Miles Minter—Realart).
Beauty's Worth (Marion Davies—Cosmopolitan).
The Mistress of the World (Chapter 4), 3,825 Feet.

BURTON HOLMES
(One Reel Each)

Santa Fe—the City Different.
Seeing San Marino.
Watching the Wayands (R-1128. Dec. 31).
In Old Granada (R-425. Jan. 28).
A Fairy Foreland (R-320. Jan. 21).
Stamboul (R-427. Jan. 28).
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains Magazine Subjects and Cartoon).

REALART PICTURES

Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C-1023.
The Speed Girl (Bebe Daniels). R-457. Nov. 26. C-581. Dec. 3.
Morals (May McAvoy). R-114. Jan. 7. C-656. Feb. 11.
First Love (Constance Binney). R-204. Jan. 14. C-656. Feb. 11.
The Love Charm (Wanda Hawley). R-205. Jan. 14. C-656. Feb. 11.
Hush Money (Alice Brady). R-319. Jan. 21. C-546. Feb. 4.
Too Much Wife (Wanda Hawley). 4,227 Ft. R-317. Jan. 21. C-75. Mar. 4.
Nancy from Nowhere (Bebe Daniels). R-665. Feb. 11. C-7448. Feb. 18.
Tillie (Mary Miles Minter). R-755. Feb. 18.
A Virginia Courtship. R-551. Feb. 4. C-656. Feb. 11.

FEDERATED EXCHANGES

Screen Snapshots.
Joe Rock Comedies (1 reel).

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidi of the Alps (Prizma).

MONTE BANKS COMEDIES

Squirrel Food. R-692.
Fresh Air. R-811.
Cleaned and Dry. R-219.

HALLROOM COMEDIES
(Two Reels)

Beach Nuts.
At Your Service.
Matinee Idols.

SERIAL

Miracles of the Jungle.

CHESTER COMEDIES

Snooky's Twin Troubles (Two Reels). R-330.
Snooky's Labor Lost. (Two Reels).

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

FIRST NATIONAL

Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P. 392; C-R, P. 668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P. 390; C-R, P. 668; Ex. Vol. 49, P. 55, 155, 158.
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Barthelmess). R-539. Dec. 3. (C-849. Dec. 17.)
Stranger Than Fction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715. Dec. 10. (C-849. Dec. 17.)
All for a Woman (Foreign Film). R-855. Dec. 17. C-1120. Dec. 31. C-202. Jan. 14.
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart). R-430. Jan. 28.
Her Social Value (Katherine MacDonald). R-426. Jan. 28.
My Lady Friends (Mr. and Mrs. Carter De Haven).
Alf's Button (Special). (R-81. Mar. 4.)
Polly of the Follies (Constance Talmadge). (R-864. Feb. 25.)
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald).
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald). (R-664. Feb. 11.)
The Song of Life (Stahl Production). (R-865. Feb. 25.) (C-75. Mar. 4.)
Kindred of the Dust (Walsh Production). (R-661. Feb. 11).
The Rosary (Selig-Rork). (R-82. Mar. 4.)
The Barnstormer (Charles Ray).
Red Hot Romance (Emerson-Loos). C-748. Feb. 18.
Penrod (Wesley Barry). 8,037 Ft. (R-862. Feb. 25.)
The Cave Girl (R-84. Mar. 4.)
Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
She Sea Lion (Bosworth). R-317. Jan. 21. (C-656. Feb. 11.)

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

THOMAS H. INCE PRODUCTIONS
Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.
Hail the Woman (R-203. Jan. 14), (C-312. Jan. 21.)
J. PARKER READ, JR.
Greater Than Love. R-829; C-885.
ALLAN DWAN PRODUCTIONS
A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710. Dec. 10. (C-1120. Dec. 31.)
MAURICE TOURNEUR PRODUCTIONS
The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.
MACK SENNETT PRODUCTIONS
Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.
By Heck. R-322. Jan. 21.
Be Reasonable (R-426. Jan. 28).
Bright Eyes (R-427. Jan. 28).
J. L. FROTHINGHAM
The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.
Shattered Idols.

FOX FILM CORP.

SPECIAL
Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 82,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail. R-555. Feb. 4.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.
WILLIAM FARNUM
His Greatest Sacrifice. R-205; C-267. 6,500 Ft.
A Stage Romance. 6,416 Ft. (R-865. Feb. 25) (C-75. Mar. 4.)
PEARL WHITE
Beyond Price. R-326.
Any Wife. (R-753. Feb.18.)
Broadway Peacock. 4,380 Ft. (R-862. Feb. 25.)
TOM MIX
Trailin'. (R-113. Jan. 7. C-202. Jan. 14.)
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31. C-108. Jan. 7.)
Chasing the Moon. (R-754. Feb. 18.) 5,092 Ft. (C-858. Feb. 25.)
DUSTIN FARNUM
The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.
Iron to Gold.
BUCK JONES
Bar Nothing. 4,311 Ft. R-809.
Riding with Death. R-456. Nov. 26. C-581. Dec. 3.
Pardon My Nerve (R-80. Mar. 4).
WILLIAM RUSSELL
The Roof Tree (R-113. Jan. 7. C-202. Jan.
Desert Blossoms. (R-116. Jan. 7. C-202. Jan. 14.)
The Strength of the Pines. R-551. Feb. 4.
SHIRLEY MASON
Queenie. 5,174 Ft. R-693; C-759.
Jackie (R-1128. Dec. 31. C-202. Jan. 14).
Little Miss Smiles (R-428. Jan. 28) (C-656. Feb. 11).
TWENTIETH CENTURY BRAND
Bucking the Line (Maurice Flynn). R-336; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31.)
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31.)
Gleam O'Dawn. R-206. Jan. 14. C-546. Feb. 4.
Winning with Wits (Barbara Bedford). R-318. Jan. 21.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11) (C-748. Feb. 18.)
Extra! Extra! (Walker Murphy). (R-83. Mar. 4.)
SERIALS
Fantomas (Twenty Episodes). R; Vol. 48, P-215.
CLYDE COOK
(Two Reels Each)
The Sailor.
The Toreador. R-446.
The Chauffeur. R-115. Jan. 7.
Hot Dog.
AL ST. JOHN SERIES
(Two Reels Each)
The Happy Pest.
The Indian.
Fool Days (R-980. Dec. 24).
Straight from the Farm.
The Studio Rube.
MUTT AND JEFF CARTOONS
(One Reel Each)
Getting Ahead.
Bony Parts.
A Ghostly Wallop.
Beside Her Cider.
The Last Laugh.
SUNSHINE COMEDIES
(Two Reels Each)
False Alarm (R-429. Jan. 28).
Hold the Line. R-553. Feb. 4.
Please Be Careful (R-662. Feb. 11).
School Days (R-663. Feb. 11).
LUPINO LANE
The Broker (Two Reels).

GOLDWYN

An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
SEASON 1921-1922
Theodore (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love. 4,979 Ft. (C-397. Nov. 26.)
Ace of Hearts. 5,884 Ft. (R-94; C-705. Dec. 10.)
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24.)
Invisible Power (6,613 Ft.) R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiman). 5,509 Ft. R-553. Feb. 4. (C-656. Feb. 11.)
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17.)
The Man from Lost River (Katherine N. Burt). 5,693 Ft. R-429. Jan. 28. (C-656. Feb. 11.)
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4.
The Glorious Fool. 5,392 Ft.
Man with Two Mothers.
His Back Against the Wall. 4,680 Ft.
Watch Your Step.
The Wallflower. 5,228 Ft.
The Night Rose. R-660. Feb. 11.

W·W·HODKINSON

French Heels (Irene Castle). R-554. Feb. 4. (C-656. Feb. 11.)
WARD LASCELLE
Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.
WINNIPEG PRODUCTIONS
Cameron of the Royal Mounted. R-321. Jan. 21. C-546. Feb. 4.
BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES
The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.
ZANE GREY PICTURES, INC.
The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.
ROBERT BRUNTON PRODUCTIONS
The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P.46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.
IRVIN V. WILLAT PRODUCTIONS
The Face of the World. R-538; C-539.
Fifty Candles (R-980. Dec. 24. C-202. Jan. 14).
J. L. FROTHINGHAM PRODUCTIONS
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.
ROCKETT FILM CORPORASION
The Truant Husband.
Keeping Up with Lizzie (Enid Bennett). R-324; C-387.
HUGO HALLIN
The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.
RENCO FILM CORPORATION
Lavender and Old Lace. R-92; C-149.
At the Sign of the Jack O'Lantern (R-426. Jan. 28) (C-656. Feb. 11).
TRIART PRODUCTIONS
The Beggar Maid (Mary Astor—Two Reels).
The Bashful Sultor (R-1127. Dec. 31).
DIAL FILM CORPORATION
The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17.)

METRO

Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—Six Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell—Six Reels). R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31.
Glass Houses (Viola Dana). R-864. Feb. 25.
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.
NAZIMOVA PRODUCTIONS
Camille. R-446; C-539.
S-L PRODUCTIONS
Garments of Truth (Gareth Hughes—Six Reels). R-209; C-397.
The Hunch (Gareth Hughes—Six Reels). R-994; C-1023.
Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. C-849. Dec. 17.

Note—Refer to page 203 for explanation of reference marks

CURRENT FILM RELEASE DATES

REX INGRAM PRODUCTIONS
The Conquering Power (R-339; C-493).
Turn to the Right (R-322, Jan. 21; C-748, Feb. 18).
The Prisoner of Zenda.

TIFFANY PRODUCTIONS
Peacock Alley (Mae Murray). R-714, Dec. 3; C-849, Dec. 17.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Hurricane Hutch." Ruth Roland is star of "The White Eagle."

The Power Within (W. H. Tooker). R-322, Jan. 21; C-75, March 4.

Week of February 5
No. 6 of White Eagle (The Trap).
Blow 'Em Up (Pollard—One-Reel Comedy). R-555, Feb. 4.
The Fox and the Grapes (2.3 Reel—Cartoon Fable). R-554, Feb. 4.
Dangerous Trails (Adventures of Bob and Bill—One Reel).
Convict 993 (Three-Reel Reissue — Irene Castle). R-555, Feb. 4.

Week of February 12
No. 7 of White Eagle (The Mysterious Voyage).
Stage Struck (One-Reel Pollard Comedy). R-663, Feb. 11.
The Villain in Disguise (2.3 Reel—Cartoon Fable). R-663, Feb. 11.
Via Wireless (Three-Reel Reissue — Gail Kane). R-663, Feb. 11.
Look Out Below (Lloyd—One-Reel Reissue).

Week of February 19
Rich Man-Poor Man (One-Reel Parrott Comedy).
The Dog and the Thief (2.3 Reel—Cartoon Fable). R-756, Feb. 18.
Hunting the Hawk (Three-Reel Playlet—Reissue). R-755, Feb. 18.
The Big Idea (Lloyd Reissue—One Reel).

Week of February 26
No. 9 of White Eagle (The Flaming Arrow).
Down and Out (Pollard—One-Reel Comedy). R-81, March 4.
The Cat and the Swordfish (2.3 Reel—Cartoon Fable). R-81, March 4.
Here Come the Girls (Lloyd—One-Reel Reissue).
At Bay (Three-Reel Reissue).

Week of March 25
No. 10 of White Eagle (The Cave of Peril).
Pardon Me (Snub Pollard) One-Reel Comedy.
The Tiger and the Donkey (2.3 Reel—Cartoon Fable).
On the Jump (Lloyd—One-Reel Reissue).
Sylvia of the Secret Service (Three-Reel—Playlet—Reissue).
Mysterious Tracks (One-Reel—Bob and Bill).

Week of March 12
No. 11 of White Eagle (Danger Rails).
Little Mary Sunshine (Pathe Playlet—Reissue—Three Reels).
The Bow Wows (Pollard—One-Reel Comedy).
The Spendthrift (2.3 Reel—Cartoon Fable).
On the Fire (Lloyd Reissue—One Reel).

PIONEER FILM CORP.

A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (Fifteen Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark). R-552, Feb. 4.
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield). R-C!!
The Greater Profit (Edith Storey). R-115; C-695.

R-C-PICTURES

When Lights Are Low (Six Parts—Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Fredcrick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Prod.—Six Parts). R-115, Jan. 7; C-202, Jan. 14.
A Wife's Awakening (Gasiner Prod.—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Prod.—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession (R-218; C-397, Nov. 26).
The Lure of Jade (Pauline Frederick). R-335; C-397, Nov. 26. (Six Reels).
Silent Years (Six Reels). R-586, Dec. 3; C-705, Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Prod.—Six Reels). R-981, Dec. 24; C-1120, Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127, Dec. 31; C-202, Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319, Jan. 21.
The Call of Home (R-428, Jan. 28; C-858, Feb. 25).
Why Men Forget (R-553, Feb. 4; C-748, Feb. 18).
Two Kinds of Women (R-660, Feb. 11; C-748, Feb. 18).
Billy Jim (Fred Stone). R-663, Feb. 11; C-858, Feb. 25.
Beyond the Rainbow (All-Star). R-84, March 4.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES
Handcuffs or Kisses (R-944; C-1023).
The Way of a Maid.
Why Announce Your Marriage? (R-430, Jan. 28; C-748, Feb. 18).

EUGENE O'BRIEN STAR SERIES
Is Life Worth Living? (R-541; C-49).
Clay Dollars (R-555, Feb. 4; C-656, Feb. 11).
Chivalrous Charles (R-1127, Dec. 31).

OWEN MOORE STAR SERIES
The Chicken in the Case (L-5,261 Feet). R; Vol. 48, P-728.
A Divorce of Convenience (R-639; C-163).

CONWAY TEARLE STAR SERIES
After Midnight (R-575; C-895).
The Man of Stone (R-457, Nov. 26; C-849, Dec. 17).
Shadows of the Sea (R-205, Jan. 14; C-656, Feb. 11).

SPECIAL PRODUCTIONS
Who Am I? (R-440; C-49).
Conceit (All-Star). R-856, Dec. 17; C-1120, Dec. 31.
A Man's Home (All-Star). R-649; C-759.
The Greatest Love (Vera Gordon).

REPUBLIC
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS
Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

UNITED ARTISTS

The Iron Trail (Rex Beach Prod.). C-397, Nov. 26.
Dream Street (D. W. Griffith Prod.). Vol. 49; R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.) 6,000 Feet. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford), 9,984 Feet. R-573; C-649.
The Ruling Passion (R-554, Feb. 4; C-748, Feb. 18).
The Doll's House (Nazimova) 5,500 Feet. R-863, Feb. 25; C-75, March 4.

UNIVERSAL

JEWELS
Conflict (Priscilla Dean). R-95; C-159.
The Fox (Harry Carey). R-590, Dec. 3; C-705, Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers). R-425, Jan. 28; C-546, Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316, Jan. 21; C-546, Feb. 4.
Man to Man (Harry Carey). R-664, Feb. 11; C-748, Feb. 18.

JEWEL COMEDIES
Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
The Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS
Playing With Fire (R-982, Dec. 24; C-1120, Dec. 31.
The Fire Eater (Hoot Gibson). R-1129, Dec. 31; C-108, Jan. 7.
The Guttersnipe (Gladys Walton). R-116, Jan. 7; C-202, Jan. 14.
Across the Deadline (Frank Mayo). R-204, Jan. 14.
Don't Get Personal (Marie Prevost). R-206, Jan. 14; C-546, Feb. 4.
The Scrapper (Herbert Rawlinson). R-431, Jan. 28; C-748, Feb. 18.
Headin' West (Hoot Gibson). R-554, Feb. 4; C-656, Feb. 11.
The Golden Gallows (Miss Du Pont). R-753, Feb. 18; C-858, Feb. 25.
Tracked to Earth (Frank Mayo). R-863, Feb. 25. (4,477 Feet).
The Wise Kid (Gladys Walton). R-80, March 4; C-75, March 4.

SERIALS
Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).
With Stanley in Africa (George Walsh and Louise Lorraine). R-662, Feb. 11.

WESTERN DRAMAS
(Two Reels Each)
The Open Wire (Eileen Sedgwick).
A Bluejacket's Honor (Jack Perrin).
Matching Wits (Art Acord).
The Trail of the Wolf (Laura LaPlante).
Trickery (Dorothy Woods).

CENTURY COMEDIES
(Two Reels Each)
Horse Sense (Harry Sweet).
Little Miss Mischief (Baby Peggy).
Table Steaks (Brownie, the Dog).
Upper and Lower (Lee Moran).
A One-Horse Town (Harry Sweet).
Peggy Behave (Baby Peggy).

STAR COMEDIES
(One Reel Each)
Both Booths.
Watch Your Wallet.
Friday, the Thirteenth.
The Bottle Baby.
His Inheritance Tax.
A Movie Mix-up.

SERIES
The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS
The Heart of Maryland (R; Vol. 49, P-629; C-R, 823).
The Son of Wallingford (R-943; C-47).
The Flower of the North (R-427, Jan. 28; C-656, Feb. 11).
The Little Minister (R-1129, Dec. 31; C-202, Jan. 14).
The Prodigal Judge (R-661, Feb. 11; C-75, March 4).

ALICE JOYCE
The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH
Moral Fibre (R-945; C-159).
Received Payment (R-320, Jan. 21).
Single Track.
Island Wives.

EARLE WILLIAMS
Bring Him In (R-1074; C-289).
It Can Be Done.
Lucky Carson (R-318, Jan. 21; C-748, Feb. 18).

ANTONIO MORENO PRODUCTIONS
Three Sevens (R; Vol. 49, P-991; C-49).
The Secret of the Hills (R-85, March 4).
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONS
The Rainbow (R-555, Feb. 4).
The Matrimonial Web (R-2220; C-289).

WILLIAM DUNCAN
Steelheart (R-450; C-529).
No Defense (R-425, Jan. 28; C-546, Feb. 4).

LARRY SEMON COMEDIES
The Bell Hop.
The Sawmill.
The Show Shop (R-663, Feb. 11).

JIMMY AUBREY COMEDIES
The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

SERIAL
Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue—Six Reels). 5,884 Ft. F-95; C-397.

Note—Refer to page 203 for explanation of reference marks

CURRENT FILM RELEASE DATES

Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Nell Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. (R-217; C-1120. Dec. 31.)
Moongold (Will Bradley). 3,175 Ft.
Post Nature Picture (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. 6,141 Ft.)
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.)
What Hands (Hobart Bosworth). 5,654 Ft. R-663. Feb. 11. C-748. Feb. 18.
Bear, Boy and Dog (2,053 Ft.).
Puppy Days (959 Ft.).
Robinson Crusoe Hours (966 Ft.).

Entertainment Series

The Fire Bride—March 15.
The Madness of Love.
Phil Kennedy.

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln, Star).

ALEXANDER FILM CORP.
Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ASSOCIATED PHOTOPLAYS
Crossing Trails (Pete Morrison). (R-664. Feb. 11).
Too Much Married (Mary Anderson). (R-755. Feb. 18).
The Ghost City (Helen Holmes). (R-754. Feb. 18).

AYWON FILM CORP.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).
Western Firebrands (Big Boy Williams).
Across the Border (Big Boy Williams).
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage).
Hair Trigger Casey (Frank Borzage).

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

CLARK-CORNELIUS
Diamond Carlisle (R-430. Jan. 28).
Whispering Woman (R-436. Jan. 28).
Living Lies. R-322. Jan. 21.

DU MAHAUT-KLEIN
Monty Works the Wires (Monty—a Dog). R-713. Dec. 10.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Heedless Moth (Audrey Munson). R-748.
Where Is My Wandering Boy Tonight? R-550. Feb. 4. C-858. Feb. 25.
What No Man Knows (Clara Kimball Young). R-1077. C-108. Jan. 7.

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).
The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. R-427. Jan. 28.

C. B. C.
Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two reels, bi-monthly).
The Heart of the North (Roy Stewart). R-208; C-649.
Life's Greatest Question.

PHIL GOLDSTONE
The Unknown (Dick Talmadge). R-1128. Dec. 31.
Taking Chances (Dick Talmadge). R-756. Feb. 18.

GRAPHIC
Mother Eternal (Vivian Martin). 7 Reels. R; Vol. 49, P-990; C-45.
Fountain of Youth. R-321. Jan. 21.

G. H. HAMILTON
Give Me My Son. R-83. Mar. 4.

J. W. FILM CORP.
Road to Arcady. R-1129. Dec. 31.
Should a Wife Work? R-665. Feb. 11.

GEORGE KLEINE
In the Fog. R-115. Jan. 7.

L. & H. ENTERPRISES
Daughter of the Night. R-114. Jan. 7.

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).
Determination. R-319. Jan. 21.

McGOVERY AND EGLER
(Shorty Hamilton—Two-Reelers)
The Runt.
Pep.

PACIFIC FILM COMPANY
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).
The Girl from Rocky Point. R-81. Mar. 4.

PHOTOCRAFT PRODUCTIONS
Oh, Mable, Behave (Four Stars). R-855. Dec. 17.

PRODUCERS' SECURITY
Mr. Potter of Texas.
Cissy Fitgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov. 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).
Welcome to Our City (Maclyn Arbuckle). R-756. Feb. 18.

RIALTO PRODUCTIONS
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Four Eileen Sedgwick Features.
Body and Soul (Anna Luther).
Silks and Saddles.
Power of the Borgias.
Six Clara Kimball Young Reissues.

REGAL-FISCHER
Persecution. R-80. Mar. 4.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russell Simpson). 7 Reels. R-1075; C-47.

TONY SARG
The Original Golfer. R-116. Jan. 7.

WILLIAM STEINER
Tangler Trails (Neal Hart). R-980. Dec. 24. C-1120. Dec. 31.

SECOND NATIONAL
David and Jonathan. R-661. Feb. 11.
Her Story. R-85. Mar. 4.

SWEDISH BIOGRAPH
Sir Arnes' Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West. R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

TRUART FILM CORP.
Monkey Land Up the Barito River.
An Alpine Ride Up the Stranzerhorn.
Jungle Relies of Borneo.
An Arctic Hike on the Great Aletsch Glacier.

WESTERN PICTURES' EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14. C-656. Feb. 11.
Blue Blazes (Lester Cuneo). R-320. Jan. 21.

WESTERN PICTURES' CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

SACRED FILMS, INC.
Creation.
Cain and Abel.
Noah's Ark.
The Deluge.
Abraham and Sarah.
Abraham and Lot.
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes). R-865, Feb.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry). R-856. Dec. 17. C-976. Dec. 24.
Ashamed of Parents. R-1128. Dec. 31.

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN RELEASING CO.
Cardigan. R-85. Mar. 5.

HENRY BALLMAR
Once Upon a Time. R-207. Jan. 14.

CAPITAL FILM COMPANY
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All-Star Cast).

D. W. GRIFFITH
Orphans of the Storm. R-1125. Dec. 31. C-312. Jan. 21.

FEDERATION PRODUCERS' SERVICE
The New Disciple. R-1127. Dec. 31. C-202. Jan. 14.

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews

(Released Through National Exchanges, Inc.)
(One Reel)
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.

Urban's Movie Chats.

(Released Through State Rights Exchanges).
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

GEORGE KLEINE
Julius Caesar. R-756. Feb. 18.

EXCEPTIONAL PICTURES' CORP.
January—Martin Johnson's "Jungle Adventures." R-49; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

WARREN A. NEWCOMBE
The Enchanted City (One Reel). R-753. Feb. 18.

NATIONAL EXCHANGES, INC.
The Lotus Blossom. R-809; C-159.
Charles Ray Two-Reel Reissues.
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior). (Two Reels Each).

PRIMEX PICTURES CORP.
The Lonely Trail (Five Reels).
Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

PRIZMA
So This Is London!
Sunbeams.
Neighbor Nelly.
So This Is London.
Sunbeams.

Note—Refer to page 203 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

American Projection Society Dinner

The American Projection Society, the club rooms of which are close to Broadway and Forty-second street, New York City, gave a dinner in the Rose Room of the Hotel Astor at midnight Tuesday, February 14. The affair was in honor of Jack S. Buchardt, treasurer of the society, and reg'lar feller among projectionists of the White Light zone.

Cecil Wood, Fred Stoffregen and F. Nealy constituted the committee on arrangements, and if we may judge by results it was some considerable committee.

Those at the guest table were Samuel L. Rothafel, Hugo Rothafel, E. S. Porter and wife; J. H. Hallberg, John Auerbach, S. S. Cassard and wife; Jack S. Buchardt, F. H. Richardson and daughter; Mrs. Nellie MacLellan and friend, Gertrude Potter.

Among the one hundred and sixty-eight present were Alex Polin, president, International Projection Association; Mr. and Mrs. Cecil Wood, Sr., Mr. and Mrs. Fred Stoffregen, Mr. and Mrs. B. F. Porter, Mr. and Mrs. Joseph Basson, president of the society; Mr. and Mrs. J. E. Robin, Mr. and Mrs. E. G. Raven, Herbert Griffin, Miss C. Porter, Mr. and Mrs. Joseph LaRose, Mr. and Mrs. Harry Rubin, Abe Myer, Harry Mackler, Al Mackler, Mr. and Mrs. Wm. C. Francke.

Following the dinner an entertainment was given exclusively by members of the society, which provided us all with many laughs. When this was finished the guests danced until—well until they were ready to quit, and you all know how early that was.

During the dinner Brother Cecil Wood read a number of "telegrams," one from President Harding and another from Postmaster General Hays, all expressing regret at their inability to be present. Hays' excuse was that he had been told Richardson was to speak on projection, and he was not yet ready for that.

Well, anyhow the affair was a Success (note the capital S) and was thoroughly enjoyed.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

We Left the Latch String Out

Dorsey Davis, Clearfield, Pennsylvania, writes:

Dear Brother Richardson: Last time I wrote you invited me to come again, so here I am. I am just waiting until I can get my hands on the new Handbook, which I know will be a record-maker.

There is an old "saw" which reads: "There are tricks in all trades." The profession of projection is no exception. The following is a little "trick" which I happened on a couple of years ago, during which time it has saved the audience more than one wait.

Sometimes, when the film breaks at the lower sprocket it will wind several times around the sprocket before the projectionist will discover what is going on—remembering that "several times around" is but the matter of a couple of seconds or so.

The way I used to straighten matters out it usually took at least a minute or two before I was able to get the show started again. Sometimes the projector had to be partially unthreaded and run backwards to unwind the film from the sprocket.

But that is small time, back number stuff, now. I just raise the idler from the sprocket, and holding the loopsetter roller up with left hand I give the take-up reel a few turns to the left, or backwards, which releases the film.

Applies to Power's Only

This, of course, applies to the Power's projector only. Perhaps it has already appeared in our department, in which case just drop it carefully into the yawning waste paper basket.

Another thing: I have often witnessed the projectionist making a stop (stopping the show) for a considerable length of time because of a film breaking after it had passed the intermittent sprocket. This is, I believe, entirely unnecessary, because with some practice the average projectionist can grasp the end of the film and start it on the take-up reel without any stop at all, nor any evidence upon the screen that anything has happened.

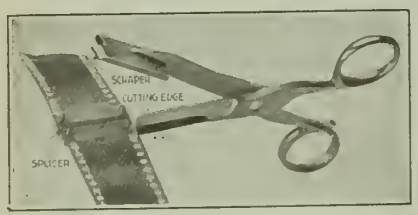
Having started the film on the reel, by slipping its end under the end of film on reel and giving the reel at least one turn to bind it, when the slack film has nearly all wound on the reel the film may be slipped up over the lower sprocket, in case the break was between the aperture and lower sprocket.

Of course all this must be handled very quickly and expertly. In no case should the film be allowed either to reach the floor, or to get into the light beam. The one who has never tried such a stunt should NOT try it at all until he has first practiced it many times without the light (arc or Mazda) on; also practicing should, if possible, be done with old film, though there is slight likeli-

VALENTINE PARTY

Tendered Jack Valentine Burchard by American Projection Society, Inc., Hotel Astor, February 14, 1922

Blue Seal Film Mending Shears



Pat. Oct. 21, 1919

Are Indispensable to the Projectionist and to the Film Examiner and are the only film mending devices on the market which combine the three needed tools in one, shears, emulsion scraper and splicer.

Price $3.50

Illustrated Circulars on request.

Blue Seal Products Co., Inc.

Manufacturers of Motion Picture Accessories

29 Lafayette Avenue Brooklyn, N. Y.

hood of any serious damage if ordinary care be used, plus the skill every projection room man should have in the handling of film.

A Suggestion

And now may I take the liberty of making a suggestion, which is that the large upper sprocket roller be arranged on a pivot, in such way that it will have a vertical movement of about one-fourth of an inch, the roller being held in normal position by means of a spring.

Such an arrangement would greatly reduce the strain on the film caused by a crooked reel, or a small reel-hub, such as we very frequentiy get in this neck of the woods. Incidentally there are certain makes of reels in use which should be promtply placed on the junk pile as soon as purchased by the exchange.

Amen

As to your last remark, allow me to add a respectful, but none the less firm and enthusiastic AMEN! I would, however, amend it by saying that the man who is idiot enough to purchase such reels ought to himself be placed on the junk pile—pronto.

Your suggestions as to use of loop setter to release film wound on lower sprocket, and concerning the avoidance of stops when film breaks after passing intermittent sprocket are good, but the suggestion as to giving the Power's upper large idler roller a spring controlled up and down movement is respectfully passed along to the Power's Company, with the remark that it does not look at all bad to me, if it can be done.

The sprocket would have to maintain its horizontal position, and that might involve several parts and two springs. But I do believe such an arrangement, if it can be made to operate successfully (and I see no reason why it cannot) would be a really good improvement.

Under certain conditions the jerk on the film is sufficient, when this is on an unyielding roller, to set up a very heavy pulling strain—enough to rip sprocket holes, or to pull a splice in two.

This all applies not only to the Power's projector, but to all projectors alike. I have even seen the upper sprocket rip out the holes slick and clean without any jerk at all. This occurred when the projector was stopped, as it happened, when the upper reel was nearly empty (small hub-reel) and the edge of a crooked reel rubbing heavily against the upper magazine. The brake action thus set up, coupled with the pull against the small diameter film roll just simply ripped the sprocket holes at the upper sprocket—and then at the intermittent, too. Don't happen that way often, but as I can personally testify, it DOES happen. Might me a worth-while suggestion. Look into the matter, friends of ninety Gold street.

Small Town Man

Here is a new one, and also worthy of note. Also it comes from a town only about ten miles from Centerville, Iowa, which is the town where I first tried my well-known voice in a lusty beller of protest, fifty-five years, or thereabouts, ago. Don't blame Centerville, though. It couldn't help it!

J. Neal Lanigan writes me on a theatre letterhead, which is as below:

Carson & Mace, Proprietors.
J. Neal Lanigan, Projectionist.
THE COLONIAL THEATRE
Moulton's Joy Spot
Moulton, Iowa.

Allow me to compliment Messrs. Carson & Mace upon giving the second most important man in a motion picture theatre, official public recognition. It is a nice and the consistent thing to do; also it is up to Brother Lanigan to play fair and make good, giving the very best there is in him.

Lanigan writes:

Am projectionist in a small town—population about 1,800. To this town I am only an "operator," however. In fact the people in this section don't know what a projectionist is. It would surprise you to know what a number of supposed-to-be high-class men around here still dub themselves "operators," and the really sad part is that they know all there is to know about projection—absolutely nothing more for them to learn.

Of course I might be the same as they, were I as old as some of them and had I had the experience some of them CLAIM to have.

Recently I visited what is the best motion picture theatre within driving distance of Moulton. I expected to see a high-class show, but the picture was hugely marred by an in and out of focus effect on the screen, it being present only when one of the projectors was in use, proving it WAS in the projector.

The projectionist (calls himself an "op'rater") has (so he says) been op'ratin' for nearly fifteen years. He knows it all—absolutely A*L*L! Of course his work "got by" because one could see the picture all the time, and could even read all the titles and some of the sub-titles, and anyhow (probably reasoning of the "manager" (?) and "op'rater") what does it matter if the poor boobs can't read all of 'em. They can see something on the screen all th' time, can't they?

Wants Information

And now for the dirty work. I want some information. Have a Handbook and know what you say about the matter, but want to know what can be done now.

When this theatre was built the projection room was immediately over the box office, and of equal size with it. There was only room for one projector. Two years ago the management decided to install another projector. The old room was enlarged, but such a job I have had with a Power's Six A and Six B. The floor of the original room was very thin, and the Six B, which sets on it, shakes as though it had a chill. The Six A has a solid floor. Neither projector is anchored.

Query: What, if anything, can be done to make the Six B solid, aside from building a new floor?

Details Required

It is an almost impossible thing to say, Friend Lanigan, unless I know all details of construction. If there is a solid floor below, and it could be done without serious interference, you might procure an ordinary porch column and set it on the floor immediately under the projector, with a reasonably heavy timber on its upper end, running crosswise of the floor joist of the projection room. This would, of course, have to be wedged up tight, but it should either stop all vibration or reduce it greatly, provided the floor below is itself solid.

If the roof is immediately over the projection room, or if there is a solidly supported floor above it, you might run an iron rod down past the left corner of your lamphouse, through the projection room floor and through a suitable heavy board below. Tightening up on this rod should help a lot—always provided it can be solidly supported above. BUT after all the only right way is to construct a solid floor. I could not offer any further suggestions without knowing all details of the construction.

As to the men of wide experience, why many men exhibit great pride in the fact that they have had a long experience, BUT in a profession such as projection, experience will not get at least tolerably constant study.

More Than Experience Required

If a man depend upon experience alone he will never be really proficient in anything, because he thus limits his knowledge to what he, himself, sees and does, refusing all the immense store of knowledge stored in books, and the knowledge set forth in technical papers and departments of papers. And after all this vast store of knowledge is mostly but the setting down of the results of the experiences of thousands of other men, and the experiments and study of still other men, so that the "practical experience" man is deprived of all that, and is limited to the knowledge gained by a comparatively very few years in a very limited field of endeavor. He is stupidly foolish.

Centerville, Iowa, just a few miles to the west of you was my birth place; also I lived in Ottumwa, just to the north of you, for about a year. I have been in Moulton many times.

P. S. I will send you, by mail, something for your local paper. Maybe you can get them to give it a good space if you try.

Pure Nonsense

Otto Shadde, Aberdeen, South Dakota, hands us a newspaper clipping, together with the following:

May I call your attention to a clipping from an Aberdeen paper. Would like to have the answer appear in our department; also an explanation of the theory upon which it works. Am entirely at sea as to how a revolving shutter could be made to reflect sufficient light to improve screen results.

Have been given to understand that he is using a standard shutter. If the shutter is reflecting light back on the film it seems to me the reflection would have to occur during the time the lens is covered.

I shall reproduce the essential parts of the clipping in question, just to show what a monumental error a newspaper man can make when he tries to write of something of which he knows nothing. Here it is:

"F. H. Roberts, operator of the moving picture machine of the Rialto Theatre, has invented and tried out a most successful invention for his machine that can be classified as the latest development in the reproduction of moving picture films. Two weeks ago the operator, a young fellow already holding a valued invention, hit upon a mirrored reflector that re-uses the wasted light in producing the film, after many experiments to save (Get this, It's good! F. H. R.) the glow radiating from the machine. A mirrored shutter, silvered or painted with aluminum paint, reflects the light back to the film, making a brighter and plainer production on the screen."

So!

So this "operator" is going to utilize the "glow radiating from the machine," is he? And it is to be done by reflecting the wondrous "glow" back to the film! Fine! In fact just really splendid! He's sort of a glow saver, as it were.

What this "operator of a moving picture machine" has really done is, probably something that has been tried out dozen upon dozens of times, as far back as ten years ago, and has finally been definitely discarded. I don't know that this is the stunt, but will be willing to wager a substantial sum that it is.

He has attached to all the shutter blades, except the master blade, a reflector, set in such way that while the blades are over the lens they reflect the light to a second reflector so set that the light is reflected to the screen. He may even have one attached to the master blade. The reflected image resulting probably being too dim to set up travel ghost

This sounds real good, and very clever. The

only trouble is that it has NOT been found to work well in practice. For one thing it ruins the contrast of the highlights and shadows, besides injuring definition.

Of course it is always possible that this man Roberts has something new and valuable, but I am going on what the clipping says, plus the probabilities, there being no other way of which I know for "saving" light in anything even nearly approaching the methods described. Reflecting light back to the film and thus improving screen results speaks eloquently for itself.

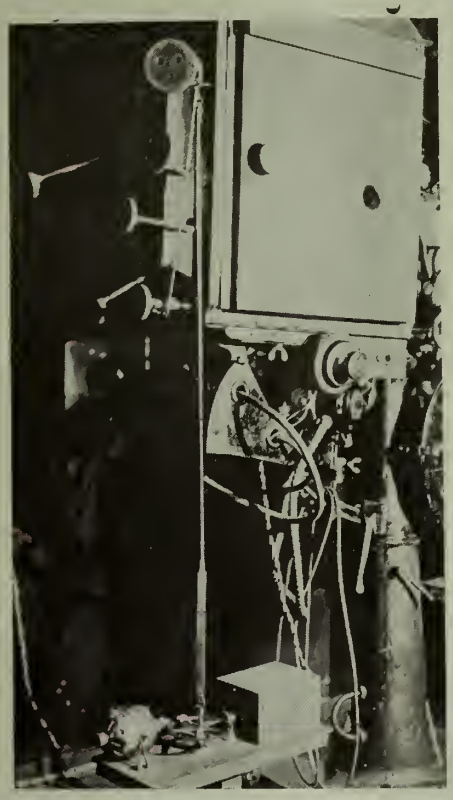


ILLUSTRATION A
Showing the complete outfit

Clever But Unknown

Recently there came to me a series of five photographs of an arc control, but without any accompanying letter or mark of identification on the photographs. Before I discovered the lack, the envelope had made its escape, so who the guilty party is, or where he is, I know not. But the thing is clever, just the same, and, probably being the work of some projectionist, I am showing in this issue illustrations of the photos, and also the explanatory matter that was written on the back of each.

A is view of complete outfit, cover over instrument in place. I have stiff springs in lamp to make feeding easy. View taken by light from arc of right hand projector, left hand lamphouse door open.

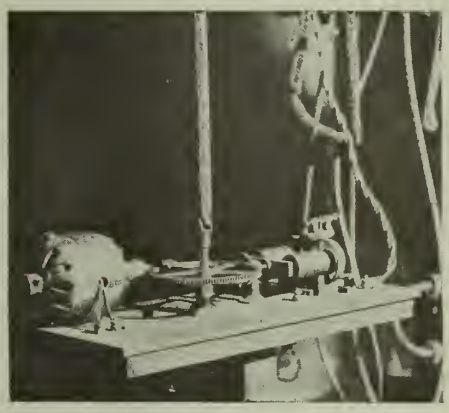


ILLUSTRATION B
Close-up of the kicker

B shows close up of the little "mule" that, like "Maude" never fails to kick. The instrument consists of a discarded telegraph relay. Coils are old style telephone bell coils, 1,000 ohms each.

Have a candelabra lamp in series with the coils. Outfit is mounted on fibre board and all wires waxed into board. Tubing is 3/8—large, but best I could get. The control works successfully, and on less than one ampere change.

On right hand projector a different style relay was used. Motor and instrument protected by one ampere fuses. Motors are Hamilton Beach milk shake agitator motors. Illustration C shows this.

A Power's revolving shutter bracket assembly works perfectly as a feed assembly. Notice how I utilized the oil hole in bracket. This stunt has been done before, but inclose this to complete the views. I use a 3/16 inch thick rubber for friction and have no trouble. Made universal joints myself. Driving rod is ¼ inch brass. Everything used was picked up from discards. See illustration D.

ILLUSTRATION C
Another style relay

NOTICE

Equipment—

Manufacturers and Dealers

The 4th Edition (25000) of

F. H. Richardson's HANDBOOK

Now Going to Press

The new 4th edition of the Handbook will contain more than 800 pages of technical matter—100 pages more than the last edition.

A limited amount of advertising will be accepted up to press time.

For rates address ADV. DPT.

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Murray Hill 1610 516 5th Ave., N. Y. C.

YOU CAN BANK
On Any Equipment Advertised in
The Moving Picture World
Being Mighty Good Equipment

ITS INSTALLATION MEANS PERFECT PROJECTION

The UTE—Proctor Automatic Projector

The Projector Without an Equal.
Motor driven without belt, chain or friction slip drive.
Has DIRECT DRIVE, TAKE-UP and the most perfect speed control in the world.
Now in operation in many leading theatres.

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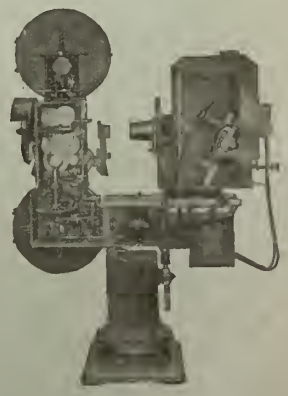
25 WEST 45th STREET, NEW YORK
H. T. EDWARDS, President — Branch Stores in All Principal Cities — J. H. HALLBERG, Vice-President
EVERYTHING FOR THE MOTION PICTURE THEATRE EXCEPT THE FILM



Better Equipment

Conducted by E. T. KEYSER

When the Motion Picture Equipment Field Was Mighty Lonesome Territory

WHEN J. P. CHALMERS, JR., brought out the first issue of the Moving Picture World, dated March 9, 1907, at 361 Broadway, New York, the equipment field was a much more lonesome bit of territory than it is today.

On the inside cover of this first issue, Nicholas Power, then at 115 Nassau street, New York, advertised the Power's Cameragraph, which he stated was "fitted with or without fireproof magazines and take-up devices."

Lewis M. Swaab, 336 Spruce street, Philadelphia, occupied one-quarter page, advertising the Power's Cameragraph and Edison's Kinetoscopes and also films.

D. W. Robertson, 407 Park Row Building, advertised the fact that he rented and sold films, sold projectors and gave exhibitions.

T. J. Harbach & Company, 809 Filbert street, Philadelphia, made known the fact that they had many bargains in films, some new illustrated songs at $5.00 per set, and also carried a stock of motion picture projectors and stereopticons both new and second hand.

Slides at $1 Per Week

Alfred Simpson, 257 West 111th street, New York, advertised song slides which he rented for $1 per week, per set. Scott & Van Altena, 59 Pearl street, New York, matched Mr. Simpson's offer at the same price. The American rights and patents of an English acetylene generator were also offered for sale.

Boswell Manufacturing Company, 120 East Randolph street, Chicago, made known the fact that they were headquarters for high grade stereopticons, motion picture machines, films, slides, and accessories. They offered colored illustrated song slides at $5 per set, and a twenty to forty amperes adjustable rheostat for $4.

C. B. Kliene, 127-129 West 32nd street, New York, advertised everything in supplies, which included kinetoscopes, cameragraphs and stereopticons, while the Pioneer Stereopticon Company called attention to the fact that it occupied the entire building, consisting of four stories and basement, at 237 East 41st street, New York City, where its machines were made to suit the requirements of the underwriters and buildings boards, and that the said machines with rheostats were to be obtained at from $20 up.

In the Buyers' Guide Section appeared the following listings:

STEREOPTICONS

Chas. Beseler Co., 251 Centre St., New York.
Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.
Chicago Film Exchange, 133 S. Clark St., Chicago.
Erker Bros., Optical Co., 608 Olive St., St. Louis, Mo.
Pioneer Stereopticon Co., 237 East 41st St., New York.
Kliene Optical Company, 127 E. 32nd St., New York.
S. Lubin, 21 S. Eighth St., Philadelphia, Pa.
Lumiere & Co. (Ltd.), 11 W. 27th St., New York.
L. Manasee, Tribune Building, Chicago.
McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago.
Riley Optical Lantern Co., 23 East 14th St., New York.
Stereopticon Film Exchange, 106 Franklin St., Chicago.

MOTION PICTURE MACHINES AND SUPPLIES

Acme Exchange, 133 Third Ave., New York.
Chicago Film Exchange, 133 S. Clark St., Chicago.
Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.
Central Supply Co., 114 N. Edwards St., Kalamazoo, Mich.
Ch. Dressler & Co., 143 E. 23rd St., New York.
Eugene Cline & Co., 59 Dearborn St., Chicago.

> For fifteen years, carrying out the policy of its founder, the late J. P. Chalmers, Jr., the Moving Picture World has encouraged manufacturers to produce and exhibitors to utilize equipment that would insure the best possible projection, the most comfortable and sanitary theatres and the best possible box off results.
>
> And, for fifteen years, the Moving Picture World has been the recognized authority on projection and equipment and the one impartial authoritative medium of communication between exhibitor and manufacturer.

Edison Manufacturing Co., 31 Union Square, New York.
Edison Manufacturing Co., 304 Wabash Ave., Chicago.
Enterprise Optical Co., 154 Lake St., Chicago.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
German-American Cine and Film Co., 109 E. 12th St., New York.
Harbach & Company, 809 Filbert St., Philadelphia.
Kleine Optical Co., 52 State St., Chicago.
Kleine Optical Co., 129 W. 32nd St., New York.
S. Lubin, 21 S. Eighth St., Philadelphia.
Lumiere & Company, (Ltd.) 11 W. 27th St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago.
William Paley, 40 W. 25th St., New York.
N. Power, 117 Nassau St., New York.
Pittsburgh Calcium Light Co., 515 First Ave., Pittsburgh, Pa.
H. E. Roys, 1368 Broadway, New York.
Selig Polyscope Company, 41 Peck Court, Chicago.
L. M. Swaab & Co., 338 Spruce St., Philadelphia.
Wm. H. Swanson & Co., 79 S. Clark St., Chicago.
Twentieth Century Optiscope, 91 Dearborn St., Chicago.
Twentieth Century Optiscope, 2 West 14th St., New York.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia.

SONG SLIDES FOR ILLUSTRATED SONGS

Boswell Mfg. Co., 122 Randolph St., Chicago.
Chicago Film Exchange, 113 S. Clark St., Chicago.
Chicago Transparency Co., 69 Dearborn St., Chicago.
Elite Lantern Slide, 207 W. 34th St., New York.
Eugene Cline & Co., 69 Dearnborn St., Chicago.
Kleine Optical Company, 52 State St., Chicago.
McIntosh Stereopticon Company, 37 Randolph St., Chicago.
Scott & Van Altena, 59 Pearl St., New York.
Selig Polyscope Company, 43 Peck Court, Chicago.
Stereopticon Film Exchange, 106 Franklin St., Chicago.
DeWitt C. Wheeler, 1215 Broadway, New York.

CALCIUM AND ELECTRIC LIGHT OXYHYDROGEN GAS MANUFACTURERS

Brooklyn Calcium Light Co., 112 Front St., Brooklyn, N. Y.
Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.
Carrick Electric Mfg. Co., 218 N. Ashland Ave., Chicago.
Cincinnati Calcium Light Co., 108 Fourth St., Cincinnati, Ohio.
Coleman & Newton, 237 E. 41st St., New York City.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Globe Electric Company, 419 W. 42nd St., New York.
Indianapolis Calcium Light Co., 116 S. Capitol Ave., Indianapolis, Ind.
New York Calcium Light Co., 410 Bleecker St., New York.
New York Calcium Light Co., 309 S. 51st St., Philadelphia.
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia.

Credit to J. P. Chalmers, Jr.

Compared with the limited choice which the exhibitor of those times enjoyed, the present wide range of equipment which is at his disposal today is encouragingly indicative of the wonderful progress that has been made in the mechanical end of the motion picture industry.

To no small degree the encouragement received by manufacturers to produce and exhibitors to utilize, the wonderful inventions which have made present day exhibiting so effective was due to the efforts of the late founder of the Moving Picture World, who was the pioneer motion picture trade paper publisher.

Cinemachinery

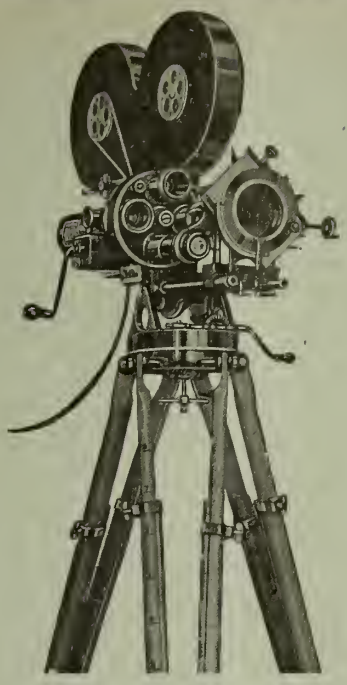
which has

Standardized

The Mechanical Processes of the Motion Picture Industry Throughout the World

Affording the only standardized equipment offered to makers of motion pictures.

Established in 1907.



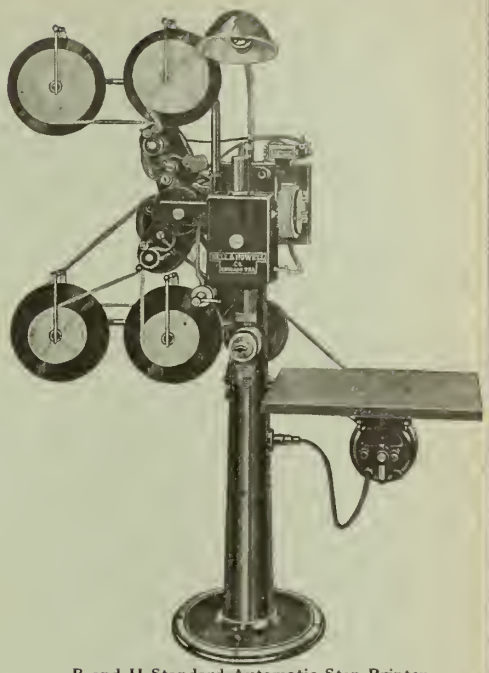
B and H Standard Cinematograph Camera

has made 95% of America's Feature Productions for the past fifteen years.

Kept abreast of the times for every conceivable result, including Slow Motion Analysis.

STANDARD BELL & HOWELL COMPANY CINEMACHINERY

Reg. U. S. Trade Mark



B and H Standard Automatic Step Printer with 1,000 foot flanges

Unmatched for Speed or Quality. Made also in Semi-Automatic and Continuous Feed Types.

Capacity for Automatic Machines:

Step Motion ..... 28,000 feet per day
Continuous ..... 50,000 feet per day

Capacity for Semi-Automatics:
Approximately 70% of Full Automatics

B and H Standard Film Perforator

Built for Perforating Film to the Universal Standard established by the B and H Co. B and H gauge is the recognized standard everywhere. 100% of film used in America is B and H Perforated.

Add to the superior design and construction the advantage which comes from standardization and you have the secret of B and H efficiency.

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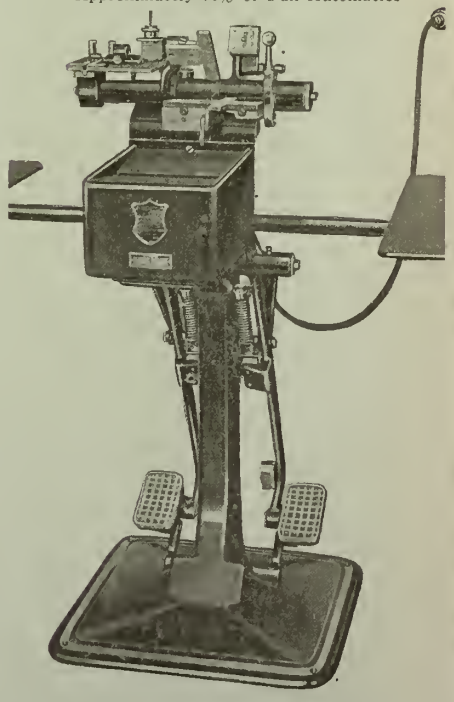

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Recollections of the Days When the Infant Industry Was Cutting Teeth

AS an illustration of the adverse conditions under which the early exhibitors successfully entertained and held their patrons, the following stories, told by some of our long-time subscribers, will prove interesting.

The lapse of time has softened the rough edges of these experiences and permitted the narrators to see the humor of some of the situations.

We rather incline to the opinion, however, that the funny side of the incidents did not appeal to them quite so strongly at the time of the occurrences.

Undertaker Gummed the Show

"Heigh—heigh—heigho!

"This way—this way—for the big show!

"One nickle, a half a dime, to see the most unique motion picture entertainment in the world! Step this way!

"You can stand on your right, sit on your left, stop half way between and dance around on your toes. Heigh—heigh—heigho! This way—this way—this way for the big show!"

Down in the wilds of Newcastle, Pa., during the early period of the industry, Harry M. Warner and his brother, Abe, ran their first picture theatre. Trials and tribulations were theirs in abundance. But so long as the old folks and the young folks came to the 100 seat cinema emporium, and so long as they came out with smiles and then came back to see the same show all over again a few days later, well, Harry and Abe should spill a mouthful!

Verily, brother, I say unto you—seek and ye shall find. Harry and Abe sought and found and they are still seeking and finding box-office winners. No, not for their own theatre, although one is in the offing, but for that vast chain of cinema places stretching throughout the breadth and scope of the world. Now in the early days they had to seek and find other things in addition to film.

Chairs Were Scarce

Chairs? That's it! They were scarce articles in Newcastle. Yes, siree! And the problem was not easy to solve. After putting up what would now be considered not even a close imitation of a motion picture emporium, after making arrangements to secure the best film available, the big question mark centered on chairs, chairs, chairs for the little ones, the young ones, the middle-aged and the old folks.

Verily, brother, I say unto you—seek and ye shall find. Abe hit upon the idea of borrowing the chairs from the local undertaker! But there was a string attached to the borrowing! Listen to Brother Harry tell about it:

"The guy that invented chairs must have been pretty tired. He must have been the first aristocrat in the world. And he certainly has made it soft for many people! But the patrons of our theatre in Newcastle did not have it soft all the time.

"Before we ever thought of opening our theatre it was necessary of course to think about the comfort of our patrons. We had to have chairs, not benches. So my brother, Abe, who was the general all around utility man as well as general bouncer, went to the local undertaker. He, (the undertaker), of all the people in Newcastle, had to have chairs for his funerals. The question was a delicate one, since the stability of his enterprise depended upon the comfort of the relatives and friends of the deceased ones.

The Audience Stood

"After my brother got through with him we had secured the chairs for our theatre—at least, until such time as he had occasion to use them. In other words the undertaker could have the chairs at any and all times. He came quite unexpectedly one evening while the show was on and demanded the chairs. The show was stopped. The audience was notified that the undertaker had to use the chairs at Mr. O'Flaherty's wake. Would the audience kindly rise and remain standing until the show was over? They went through with our request without a murmur, as though it had been rehearsed for weeks. And they saw many of our shows standing up. Another thing!

"In those days we were also up against the problem of getting new pictures regularly. We received a comedy we had already played. We sent it back for a new one. The same comedy came back. We ran it again. And the people came and enjoyed it for a second time!"

The Lady and Her Hat

J. R. Rush, of Pearl City, Illinois, tells the following:

"In the days of real sport, back in 1912, I bought what was supposed to be a new Power's 5 machine, used about 6 months. Paid $160 for it.

"Got it home and set up ready for use and ran a show of four reels. The projector got so hot that it burned up a carbon to the reel. After running three shows I traded it in and was allowed $50 for it on a new Power's 6-A and this we are using now. That was my first experience. At that time I paid $7.50 for four reels from the old General Film Company, Chicago. I shortly afterward went over to the old Laemmle Exchange. Universal had two exchanges in Chicago then. There I paid $1.00 per reel (what they then called commercial service).

A State of Uncertainty

"We never knew what we were going to show until the film came. Nothing unusual to have half a dozen breaks in the film. One could always expect to have trouble at the end of the picture.

"One was safe to wager 10 to 1 that there would be a short ending to spoil the entire show.

"We used to have a comic hat slide that said, 'Ladies over 50 may keep their hats on.' One night a patron seeing an old lady with her hat on said to her, 'Why don't you remove your hat?' She answered, 'Ladies over fifty need not remove their hats.'

So We Canned the Slide

"In those days it was nothing unusual to have films come one to two days late and even now it is nothing unusual to have them come C. O. D. after they have been paid for from one to two weeks in advance. I have been a constant subscriber to the World since I've been in the business. Couldn't do without it."

Five Cents for Fifty-five Minutes

From Charles H. Ryan, managing-director of the Garfield Theatre, Chicago, come the following reminiscences of the old days:

"A sample of a program we had at the Garfield Theatre, Chicago, on December 19, 1913, is the following:

1. Western Drama.."Broncho Billy's First Arrest" ..... One Reel
   G. M. Anderson—Essanay
2. Drama.."A Woodland Paradise"—One Reel
   Mary Fuller—Edison
3. Comedy....."Bunny's Scheme"—One Reel
   John Bunny—Vitagraph

"With this three-reel program we had two illustrated slide songs, sung by John Baxter and Flo Jacobsen. The show ran 55 minutes and the admission was 5 cents.

"Films were rented at $75.00 per week from the General Film Company and Sam Van Ronkle was exchange manager.

"Once each week we would go in and book, and the reels were scheduled i. e. If Selig released a reel on Monday we would have it Thursday, fourth day from release. We took it whether it was good or bad.

"As there were about forty releases every week, we did have some choice on service that was not set regular. The General Film Company would have three showings of their releases each week. One day it would be at Essanay's projection room, the next day at Kleine's and then at Selig's.

"I would view the pictures and give them a rating on the basis of 10, excellent; 9, very good; 8, good; 7, average; 6, fair; 5, poor.

"The operators in those days were obliged to go down and pick up the films and take them back the same night.

$18 Per Week

My operator in September, 1909, was receiving $18 per week. Today he receives nearly four times as much as he did twelve years ago.

"In those days he had to turn a crank and have an assistant to rewind the film on a hand-rewind bench.

"As I look back on some of the old programs we ran in 1909 there is one reel that has lived and been successful through the rapid strides this industry has taken and that reel is the PATHE NEWS. It has never changed its title, length or make-up.

"The theatre I speak of in the above paragraphs is the same house that I manage today. We opened in September, 1909, and on the eleventh of September, this year, we celebrate our thirteenth birthday, and in all these years we have never missed receiving our MOVING PICTURE WORLD.

"The biggest night we ever had at 5 cents admission was back in the days Selig put out the 'Adventures of Kathlyn.' On the first episode we ran in one evening, six shows, with capacity at four of them."

Two Faints Per Night

From W. F. Farneford, manager, Gem Theatre, Lawrenceberg, Indiana, comes the following realistic tale of what ventilating conditions were in picture houses before Typhoons and Monsoons cleared the atmosphere:

"I started in the show business fifteen years ago, the twenty-second day of last July, and believe I am one of the oldest exhibitors in the State of Indiana, not in age, but as an exhibitor.

"My house, the Nickelo, was a store room located on High street, in this city, had a seating capacity of 100. We used one reel and an ulcerated song. The reason I say ulcerated is it usually was. Had a phonograph for ballyhoo, which was located on a platform, built near the ceiling, and paid a boy a large sum of twenty-five cents a week for playing it. One night the record, 'Alice, Where Art Thou Going?' got stuck and it kept repeating, 'Where Art Thou.' The boy went to sleep and fell off the platform to the floor, and some one in the audience yelled, 'Right on the floor.'

Stock Paper for Lobby

"For lobby display, we used stock paper, all one sheets, with usually a clown, telling you to come inside and see the marvelous moving pictures.

"We never knew what picture we were going to get until it arrived, and lots of times it didn't arrive.

"If I remember correctly, I opened the house

INTERIOR VIEWS OF THE NEW INDIANA THEATRE, TERRE HAUTE, IND.

A detailed description of this house will appear in our issue of March 18. The above illustrations show—above, at left—the auditorium; at right, the costumed usherettes. Below, two views of the promenade

with 'The Haunted Hotel,' some picture! That was long before the days of Mary Pickford, Arthur Johnson and Marion Leonard, et al. Do you rember one of the best pictures Marion Leonard produced in the early days? It was entitled, 'Lines of White on a Sullen Sea,' and sure went over with a bang; had almost everyone in the house crying.

Eight to Ten Shows

"I used to run from eight to ten shows on Saturday night, to packed houses. It would get so hot that there was an average of two women fainting every Saturday night, and they were wedged in so tight, they couldn't fall. Someone would yell, 'Oh, Bill, another woman fainted,' and I would have to work my way through, carry her out, and give first aid.

"Am at present using First National, having a franchise; Vitagraph, Pathe, Goldwyn, and some State Right; also Associated Producers' pictures."

Brought Down the House

L. M. Francis, manager, Charleston Theatre Company, Charleston, Illinois, has a vivid recollection of the days before the old piano was succeeded by a $10,000 pipe organ. Mr. Francis says:

"I had been in business in the Majestic Theatre two years and while grinding our one Simplex machine on one winter night when the rain was slowly falling and the villain was in pursuit of the heroine, and while all of my 270 seats were full of spectators and the spectators full of thrill, and the water slowly sipping through the roof to the plaster ceiling of the old storeroom, and while all was very quiet in the house but the piano music faking the scene, a good sized piece of plaster fell from the water soaked ceiling.

"Can you imagine the change in the house for the moment? Those were the happy days.

"Two doors west of the above mentioned Majestic Theatre, where I made my start and where I first got acquainted with the MOVING PICTURE WORLD eight years ago, now stands our new, fireproof, beautiful Lincoln Theatre, just one year old, located on the most prominent spot in town and representing an investment of $65,000, and in the place of the old piano stands our pride—a $10,000 pipe organ, with the all up-to-date equipment."

It Was Some War Picture

Arthur Schoenstadt, of H. Schoenstadt & Sons, operating the Atlantic, Archer, Ashland, Boulevard, Brighton Park, Halfield, Marquette, Verdi, of Chicago, tells the following good ones of the dear old days:

"My experience dates back to 1908.

"I recall the time when we showed two single reel subjects for the entire evening performance and gave as many as ten shows in one night and thirty-two on Sundays. Perhaps in between the two single reels a self acknowledged opera star would shriek and shrill some ballad to an all admiring audience.

"I remember the time when we used to buy lithographs or posters before we booked our pictures. Men used to come and sell us lithographs at one cent per sheet, and we would select the posters that looked attractive and then book the pictures to match the posters.

"I don't think I will ever forget the time I was at the General Film Company's office, about eight years ago, when a country exhibitor was there and wanted a war picture for the Fourth of July. All the war pictures were booked and sold, but the exhibitor was insistent. The booker had a picture called the 'War of the Mosquitos,' an educational subject. He told the exhibitor he had a great war picture that he was saving for one of his best customers and said he would give it to him and that he could advertise this picture to the greatest extent—and the exhibitor did. Next day the exhibitor came down and was ready to commit murder. The booker saw him coming and went out the back way.

"The funniest think I think I can recall is when we had only one machine and ran the pictures into a tank. The film would break in two or three places and the operator in his haste to rewind and to keep his audience patient would patch the film wrong and when the reel was run off next time, the last part would come first, then the next part would probably be upside-down and the end came in the middle of the picture. When this happened the audience would whistle and stamp their feet and bedlam was turned loose.

"About 1913 the Chicago Evening American was soliciting theatres. It made a proposition at that time to advertise the name of the theatre in their paper, in return for which the theatre was to recognize a coupon which was to be printed in their paper and which was to be clipped by any one buying the paper which would admit that person into the show free. The American would not redeem these coupons so that it meant that we were actually giving a free performance.

"The paper's argument in selling this proposition to the theatre owner was that it would advertise the theatre and bring people who had never been there before and these coupons were good on two evenings of the week which were the dullest business nights.

"This proposition did not look good and turned same down, but it was sold to theatres in opposition. The first evening that the coupons were printed in the paper we bought seven hundred copies, costing to $7.00, clipped the coupons ourselves and put a sign in front of the theatre announcing that every one purchasing a ticket would be given a coupon which would admit them free to see the show at the other two theatres so that they could see two performances and not even have to buy a paper.

"We were filled to more than capacity at a cash admission, while the other fellows were filled, too, to the curbstone, but not a cent in their box office. Besides having some damage

(*Continued on page 216*)

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And then consider;

That Monsoon Cooling System will *positively* cool your house for less than the extra business it pulls in just one summer.

That Monsoons therefore really cost you nothing.

That reductions already made bring prices down to the bottom.

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Arcadia Theatre	Philadelphia, Pa.
Palace Theatre	Philadelphia, Pa.
Capitol Theatre	Philadelphia, Pa.
Princess Theatre	Philadelphia, Pa.
Metropolitan O. H.	Philadelphia, Pa.
Capitol Theatre	New York City
Century Theatre	New York City
Fulton Theatre	New York City
Gaiety Theatre	New York City
Harris Mus. Box Thea.	New York City
Hudson Theatre	New York City
Kessler Theatre	New York City
Palace Theatre	New York City
Times Sq. Theatre	New York City
Alhemarle Theatre	Brooklyn, N. Y.
Strand Theatre	Brooklyn, N. Y.
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Central Park Theatre	Chicago, Ill.
Chicago Theatre	Chicago, Ill.
Commodore Theatre	Chicago, Ill.
Crystal Theatre	Chicago, Ill.
Jackson Park Theatre	Chicago, Ill.
Madison Sq. Theatre	Chicago, Ill.
Tivoli Theatre	Chicago, Ill.
Woodlawn Theatre	Chicago, Ill.
Orpheum Theatre	Peoria, Ill.
Ft. Armstrong Theatre	Rock Island, Ill.
Strand Theatre	Cedar Rapids, Iowa
Victory Theatre	Evansville, Ind.
Alhambra Theatre	Indianapolis, Ind.
Circle Theatre	Indianapolis, Ind.
Loew Theatre	Indianapolis, Ind.
Lyric Theatre	Indianapolis, Ind.
Mars Theatre	Lafayette, Ind.
Palace Theatre	South Bend, Ind.
B. F. Keith Theatre	Dayton, Ohio
Auditorium Theatre	Dayton, Ohio
Victory Theatre	Dayton, Ohio
Alamo Theatre	Louisville, Ky.
Orpheum Theatre	Akron, Ohio
Allen Theatre	Cleveland, Ohio
Fulton Sq. Theatre	Cleveland, Ohio
Hoffman Palace Thea.	Cleveland, Ohio
Sigma Theatre	Lima, Ohio
Hartman Theatre	Columbus, Ohio
James Theatre	Columbus, Ohio
Alhambra Theatre	Sandusky, Ohio
Cinderella Theatre	Detroit, Mich.
Capitol Theatre	Detroit, Mich.
Garden Theatre	Kansas City, Mo.
Melba Theatre	Dallas, Texas
Orpheum Theatre	Kansas City, Mo.
Pantages Theatre	New Orleans, La.
Miller State Theatre	Wichita, Kans.
Orpheum Theatre	Wichita, Kans.
Grand Theatre	Pittsburgh, Pa.
Walker Theatre	Minneapolis, Minn.
Junior Orpheum Theatre	Minneapolis, Minn.
Loew State Theatre	Los Angeles, Cal.
Palace Theatre	Milwaukee, Wis.
Merrill Theatre	Milwaukee, Wis.
Rialto Theatre	Milwaukee, Wis.
Pantages Theatre	Salt Lake City, Utah
Pantages Theatre	Los Angeles, Cal.
Pantages Theatre	Tacoma, Wash.
Pantages Theatre	Seattle, Wash.
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Parkway Theatre	Madison, Wis.
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Your Name .....

Name of Theatre.....

Street and Number.....

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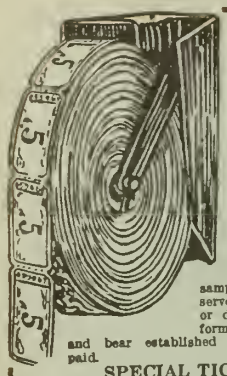

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Recollections

(*Continued from page* 214)

of broken seats and broken glass in their doors from the unruly mob that always attends anything that can be gotten for nothing.

"I have always been a subscriber of the MOVING PICTURE WORLD, and have found it of great help, and its contents reliable and dependable."

An Optimistic Note

Here is what C. B. Burkhardt, director of the Homer Park, Homer, Illinois, has to say about early times:

"I commenced subscribing to the MOVING PICTURE WORLD when it was only sixteen pages thick and before F. H. Richardson had begun telling us how to trim our lamps.

"I still keep as a souvenir the first projector that I purchased and it surely is a peach. Even now, I sometimes wake up from a nightmare that the old outfit, which had neither top nor bottom magazines, has fired the film and that the audience is in a panic. How I ever escaped from this danger in the old days, I have never been able to figure out.

"I used to operate my projector with a 600 volt D. C. current taken off the trolley wire and some of the resistance rigging that I installed causes me, when looking back, to believe that it was only the protection of a kind Providence that prevented my being electrocuted.

"Today anyone going into any of my three projection rooms will find upper magazines, lower magazines, take-ups, and motors to run everything. Sixteen years ago, it was a case of doing everything by hand and then pay $100 per annum to the Motion Pictures Patent Company to operate one's own projector.

"In the old days, if we received a four-reel show and not more than three of the reels were repeaters, we felt that we were lucky and when we got a subject, the story of which, required a whole reel, that was a feature.

"I think when the two-reeler came along, good business at five and ten cents really made more money for me than I make now at fifteen and thirty cents.

"I am going to make a try at cutting the price of admission and see what happens.

"After having compared my receipts for the past three or four years, I find that the months of February and March were always pretty poor. I guess, after all, there are many things for which to be thankful and I figure out that if we keep up in front with the best equipment that we can buy, and show good films, we will all be wondering what it was that made us feel bad in the beginning of 1922."

He Was Some Painter

Back in 1907, when there was but one exchange in the City of St. Louis, H. L. Klingenfus took over the Central Opera House in New Athens, Ill., which theatre he still operates.

Mr. Klingenfus has a vivid recollection of the old days, and favors us with the following:

"I took this house October 7, 1907, and well remember the first copy of the MOVING PICTURE WORLD that I saw that year. Some difference since then and now in your paper.

"I rented service out of a St. Louis office when there was but one exchange in that city, the old Yale Film Exchange, which later was taken over by the General Film Company. Some of the big one reel features they used to put out in those days, I remember well.

"Some of them I ran at times, 'The Three Sisters,' I think, was the name of one. It had Mary Pickford, Lottie Pickford and Blanche Sweet in it.

"Those were the days when the film exchange gave one posters for nothing, and paid express charges one way. I was the manager, Bill Poster, the operator. I used to sing the illustrated songs.

"I remember one night after the show was over we were talking about the picture when one fellow in the bunch remarked, 'Gee, it must be a good painter who paints those pictures.' I tried to tell him that they were acted by real live people, but he just laughed at the idea.

"We used to run two and three reels of pictures in those days, two one-reel features and a split reel. Well, I am still at the old stand, and making a little money.

"I wish you lots of success and hope to see your paper grow still bigger, and it surely has grown in the last fifteen years. You can rest assured that it will always be on my files as long as I am in the game."

The Slide Was Upside-Down

Howard James, of Union Hall, Voluntown, Conn., relates the following harrowing experience, which was probably one of the earliest instances of the musical program failing to synchronize with the screen:

"Fifteen years ago, I was infected with the moving picture bug and entered into partnership with Israel Laflam, who brought the first exclusive picture show to Voluntown.

"This partnership continued until a state law was passed prohibiting the use of calcium lighting for picture projection.

"This killed Israel as electricity entered not at all into his life and, in spite of all that I could do, he sold out and started for California.

"It was early in my exhibiting career that the illustrated song came into demand. We engaged one of our local favorites to start our illustrated song program, but she lost her nerve on opening night and it was up to me to make good.

"Although doing my best, I had a hunch that something was wrong down front, but could not locate the trouble until, on finishing my stunt, I went down into the audience and discovered that the slide for the first song was still on the screen upside down and that my partner was just entering the door with the balance of the consignment."

A Twenty Per Cent. Cut

L. J. Jones, of the Randolph Theatre, Chicago, gives the following account of how he shortened the program:

"When I look back as far as the old nickel shows and the present time, I say there is some change.

"I shall never forget the time we were showing in one of our 299 seat houses, Lubin's 'Thaw-White Case.' It ran about 1,000 feet and lasted about eleven minutes, and we were packing them in, showing to about 8,000 people a day.

"So I just cut out about 200 feet here and there which made the show run about eight minutes.

"Here is where the funny part comes—one patron who had just entered took his coat off and made ready to sit down and see the picture. He no more than got seated when we called out, 'Show is all over.'"

Appleton, Wis. Theatre Installs Barton Organ

F. W. Fisher, who owns a string of theatres comprising the cities of LaSalle, Ill., Kewanee, Ill., and Madison, Wis., recently purchased the Grand Opera House building in Appleton, Wis., Dan Barton of the Bartola Musical Instrument Co. has personally laid out an organ installation for him which promises to be one of the finest in the State. A large model Barton Organ will be installed in the proscenium. The instrument will have a special instrumentation to provide for all orchestral effects. Mr. Fisher's entire circuit of theatres is equipped with Barton Musical Instruments.

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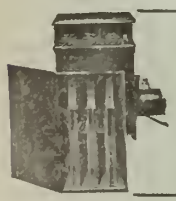
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An Independent Lighting Plant Saved the Show of Toronto's Oakwood Theatre

PICTURE theatres in Toronto, Ontario, were hard hit by weather conditions during several days of the week of February 20, for the first time in several winters. The power transmission system broke down during a severe blizzard and street car traffic was largely at a standstill.

The Strand Theatre was one of the large downtown theatres to close entirely because of the lack of "juice," while an impromptu program was presented at the Regent Theatre to enable Miss Carol Dempster, the film star, to make scheduled personal appearances. At the Regent candles were used for footlights as in the days of a century and a half ago, but the presentation of "Dream Street" was out of the question. At the Grand, entertainment was provided in the light of gas jets.

The advantage of an independent lighting system was seen at the Oakwood Theatre in the northwestern section of the city. At this house, which is operated under the direction of the Famous Players Canadian Corporation, Manager Crang made use of an auxiliary power plant which produced current for projection as well as for the house lighting.

This was the first tie-up for Toronto theatres since the coal shortage, and, incidentally, it was the first bad snowstorm of the present winter for the Ontario capital. Partly as a result of the bad weather, "Dream Street" was transferred from the Regent to the Strand for an extended run starting February 27.

Building Activities of Western New York

Canandaigua Theatres, Inc., opened the new fifteen-hundred seat, $250,000 playhouse in Canandaigua, N. Y., February 20. The Temple and Liberty in the same town have been closed. Both are operated by the same company. The Liberty will open when the Playhouse puts on a road show.

Buffalo film men in attendance at the Playhouse opening were W. A. V. Mack of Pathe, J. Emerson Dickmon, Nu-Art Pictures; H. L. Levvy, First National, and Leo Murphy of Pioneer

James MacFarlane and William J. MacFarlane are the principals in Canadaigua Theatres, Inc. Charles A. Persons, formerly manager of the Liberty, will be house manager at the Playhouse, and Will E. Abraham musical director and organist, with E. N. Caulkins and George Barry in charge of the projection.

J. F. McDonald has reopened the Orpheum Theatre in Niagara Falls, N. Y., with pictures. The house has been redecorated and alterations made.

The new Lambert Theatre has been opened in Welland, Ont. It is a $250,000 house and is said to be one of the finest picture houses between Buffalo and Toronto. It has a seating capacity of 1,500. The policy will be pictures and vaudeville.

C. Saxton has sold the New Academy Theatre in Nunda, N. Y. It is reported that it will reopen soon after March 1.

Nine New Companies Incorporate at Albany

With less than $150,000 represented in capitalization, nine companies incorporated in the motion picture business, or some of its allied industries, during the past week. With one exception, the new corporations are located in the metropolis. These companies, amount of capitalization and directors for the first year, are:

Newton Amusement Co., Inc., $15,000, Max Gottlieb, Theodore Gutman, Matilda Singer, Brooklyn; Arthur J. Horwitz Vaudeville Acts, Inc., $5,000, Arthur J. and Joseph Horwitz, H. S. Hechheimer, New York; Concord Film Co., Inc., $1,000 Rosie, Edward and Isidore Behrman, Brooklyn; Park Enterprises, Inc., $25,000, Gabriel Rubino, Joseph Rossi, Louis Mandia, New York; Kempson Pictures Corporation, $500, J. L. Kempner, M. A. Kiraly, New York City; Exhibitors Poster and Supply Co., Inc., $10,000, Harry Schlitt, Samuel Bram, Brooklyn; Abraham Schneider, New York; Gilmar Amusement Corporation, $50,000, Henrietta and Nelson Rosenthal, Julius Jacobs, Brooklyn; Uplift-Film Corporation, Syracuse, $30,000, L. M. Mitchell, James C. Setright, T. W. Southwick, Syracuse; National Titleart Studios, Inc., $10,000, Israel, Albert and Etta Shapiro, New York City.

U. T. E. Installation in Philadelphia Houses

The United Theatre Equipment Corp., Philadelphia, reports the following installations: J. A. Ridgeway, owner of the Ontario, Linday and Wishart Theatres, Philadelphia, has ordered the installation of two Proctor Machines, one Halberg generator and gold fiber screen for the Wishart. Mr. Ridgeway opened his new Linday with three Proctor machines. Also a Proctor machine has been installed at the Sacred Heart Church, New Philadelphia, Pa

Hazleton Grand Opera House Has Re-Opened

Webber & Stauffer have opened their rebuilt Grand Opera House, completed at a cost of $100,000, in Hazleton, Pa. The theatre has been named the Grand and is strictly fireproof and modern in every particular, seating 1,500. The new building was designed and built by Hoffman Heenon, architect. Two Simplex, Type S machines, one G.E. generator and full equipment was installed by Lewis M. Swaab.

$50,000 Osage Theatre Opens in Kansas City

The new $50,000 Osage Theatre of Kansas City, Kan., opened Sunday, February 26 to a record crowd. The new house has a seating capacity of 1,000. Harold Lloyd in the "Sailor-Made Man" was the feature picture and vaudeville was the added attraction. R. R. Biechele, formerly owner of the Maywood, which has been closed, owns and operates the Osage.

Radio Outfits Popular

Several theatre owners of Kansas City, Mo., have installed radio equipment in their motion picture houses, in order that their audiences might hear the weekly concerts sent out by the Kansas City Star, a local newspaper. The concerts are so effective that the pictures are usually shown to the radio music instead of an orchestra. So far, three suburban theatres have installed the radio equipment. They are the Ashland, Gilham and Apollo Theatres.

Simplex Installations

Lewis M. Swaab, Philadelphia, reports the following installations: Webber & Stauffer, Grand, Hazleton, Pa., two Type S Simplex projectors, one G.E. generator, Kliegl spotlight, ticket chopper, automatic ticket machine, screen and full equipment. J. E. Lewis, Plaza Theatre, Mulford, Delaware, two Type S Simplex projectors.

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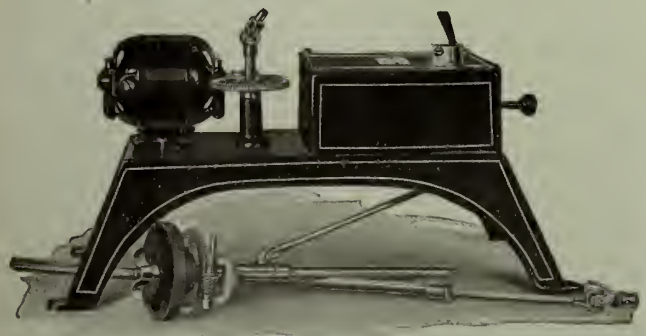

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DIRECTOR AT LIBERTY desires position. Not a has been, but one who knows how real productions should be and can produce them that way, and they will not have to warm shelves or have picture surgery performed before releasing. If a man who can produce real productions and not reel pictures interests you. Box 251, Moving Picture World, New York City.

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Southern Theatres Are Purchasing Equipment

We are in receipt of the following communication from the Southern Theatre Equipment Company, of Atlanta, Ga., distributors for Power's Projectors:

Atlanta, Ga., Feb. 17, 1922.

Moving Picture World,
New York City.

We are enclosing herewith a list of sales and installations in the past six or eight weeks.

You will note from this list that in one instance, that is of the Fairfax Theatre in Miami, that we had the pleasure of practically equipping this theatre completely, and we believe this is one of the largest single orders for equipment ever handled by one supply house in the Southern States.

The total amount of the equipment sold by us to the Fairfax Theatre amounted to between $20,000 and $25,000.

Also the Pack Theatre, which is due to open in Asheville, N. C., the 20th of this month is one of the largest houses opened in the Southeastern States the past ten or twelve months. This list gives evidence that the exhibitors wherever possible, are building new theatres, and also replacing equipment.

Very truly yours,
Southern Theatre Equipment Co.
J. C. Brown,

Brown Backs Up Statement

The list to which Mr. Brown refers is as follows, and certainly bears out his statement that Southern theatres are becoming better equipped every day:

Fairfax Theatre, Miami, Fla.—Two Power's 6-B Projectors of latest model with Type "E" equipment—Double arc 75 Ampere Transverter—Minusa Gold Fibre Screen 13 ft., 6 inches x 18 ft.—Monsoon Ventilating System consisting of four 10 Ft. and two 8 Ft. Fans—Complete set Lobby Display Frames and Special designed Ticket Booth—Fifteen Hundred Upholstered Chairs—Ticket Selling Machines—Spotlight—and other Miscellaneous items.

Pack Theatre, Asheville, N. C.—Two Power's 6-B Projectors of latest type with Type "E" equipment—Double arc 75 Ampere Transverter—Minusa Gold Fibre Screen 13 Ft. 6 Inches x 18 Ft.—Twelve Hundred and Twenty Upholstered Chairs.

Colonial Theatre, Miami, Fla.—Two Power's 6-B Projectors, regular model—Minusa Gold Fibre Screen—Six Hundred Chairs.

Crystal Amusement Co., Daytona, Fla.—Two Power's 6-B Projectors of latest model with Type "E" Equipment—Double arc 75 Ampere Transverter—Minusa Gold Fibre Screen 12x6 Ft.

Republic Cotton Mills, Great Falls, S. C.—Two Power's 6-B Projectors of latest model with Type "E" Equipment—Double arc 75 Ampere Transverter—Minusa Gold Fibre Screen 12x16 Ft.

Roanoke Rapids High School, Roanoke Rapids, N. C.—Two Power's 6-B Projectors of latest model with Type "E" Equipment—Double arc 75 Ampere Transverter.

Majestic Theatre, Camden, S. C.—Two Power's 6-B Projectors of latest model with Type "E" Equipment.

Gate City Amusement Co., Atlanta, Ga.—Two Power's 6-B Projectors of latest model with Type "E" Equipment.

Alamo Amusement Co., Atlanta, Ga.—Two Power's 6-B Projectors with Type "E" Equipment.

Picture Theatres Projected

WEST HELENA, ARK.—Princess Theatre has opened. Owners are W. T. Lyford and M. Bumpass.

WINSTED, CONN.—J. H. Alvord has purchased site for erection of new moving picture theatre.

MIAMI, FLA.—Fairfax Theatre, owned by Bradford Amusement Company, has opened. House has seating capacity of 2,000 and is equipped for both pictures and road attractions.

BENTON, ILL.—Reed & Yamm, Duquoin, have plans by Kinnerly & Stiegemeyer, Title Guarantee Building, St. Louis, Mo., for theatre and store building, to cost $100,000.

CHICAGO, ILL.—New Tiffin Theatre at Karlov and North avenue, with seating capacity of 2,400, to cost $700,000, will be completed and opened September 1. Will show high-grade features and photoplays.

BELVIDERE, IND.—New Apollo Theatre, with seating capacity of 960, has opened under management of Frank Rhinehart.

INDIANA HARBOR, IND.—James Piwaronas has purchased site on Cedar street, between 136th and 137th streets, for erection of an up-to-date theatre, with seating capacity of 1,500, to cost $80,000.

HAMBURG, IA.—Rialto, new moving picture house, has been opened by D. B. Carlson and M. W. Culley.

BALTIMORE, MD.—Ambassador Theatre Company (Theophilus White and others) will erect brick fireproof theatre, 85 by 125.6, at 1803-9 North Charles street; hardwood and concrete floors, interior tile, metal doors, ventilators, steam heat, electric lights, to cost $150,000.

BRIDGMAN, MICH.—New moving picture theatre, with seating capacity of 500, has been opened by O. A. D. Baldwin. House cost $30,000.

PARIS, MO.—Pelsue-Herring Building is being converted into moving picture theatre.

ST. LOUIS, MO.—F. J. Fendler, 6007 South Kings Highway, has contract to erect two-story theatre and store building, 50 by 131 feet, at 1000 McCausland street, for Opportunity Real Estate Company, Tenth and Chestnut streets, to cost $40,000. Theatre will have seating capacity of 1,000.

WEEPING WATER, NEB.—New moving picture theatre has opened under management of Harold Andrus.

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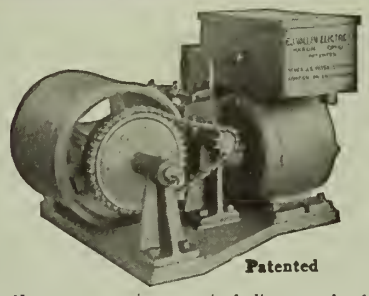

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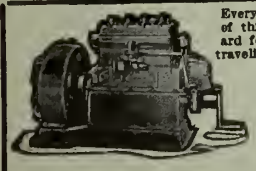

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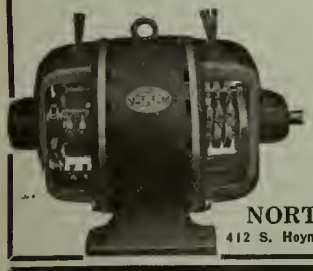

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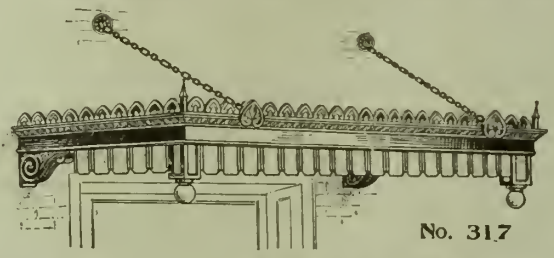

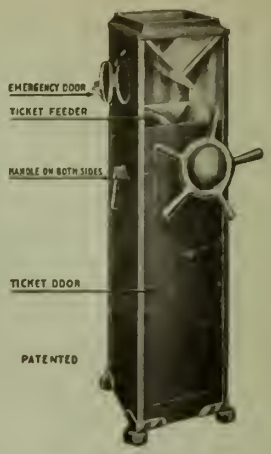

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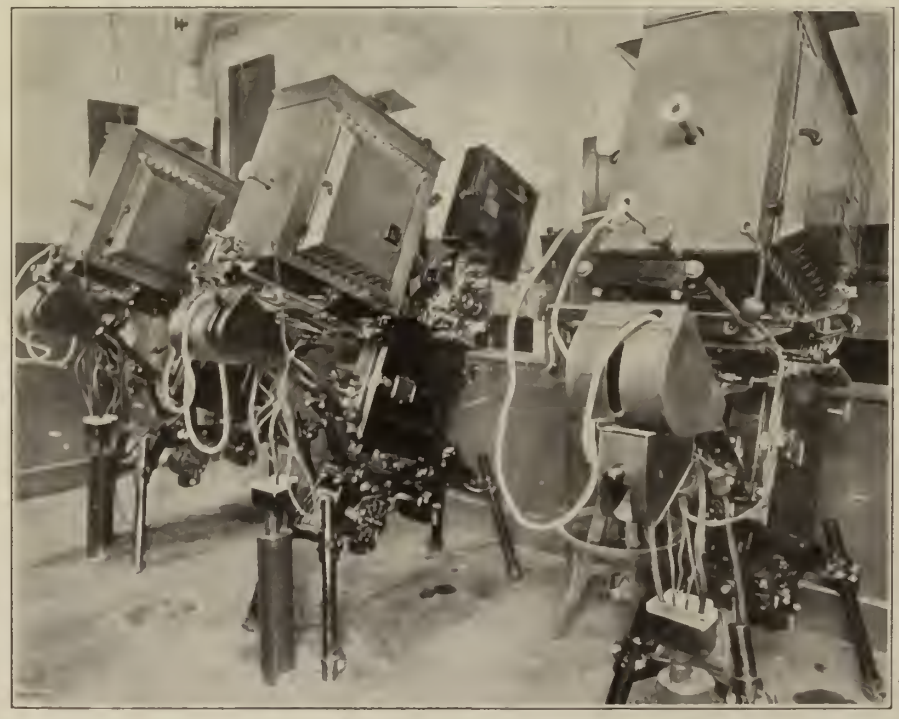

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MOVING PICTURE World

FOUNDED IN 1907 BY J. P. CHALMERS

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The Star Who Always Triumphs!

In Another Mighty Punch Drama!

From the story, "The Noose," by Constance Lindsay Skinner. Directed by William D. Taylor. Scenario by Julia Crawford Ivers and Monte M. Katterjohn.

ADOLPH ZUKOR ..... PRESENTS

BETTY COMPSON IN

"The Green Temptation"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

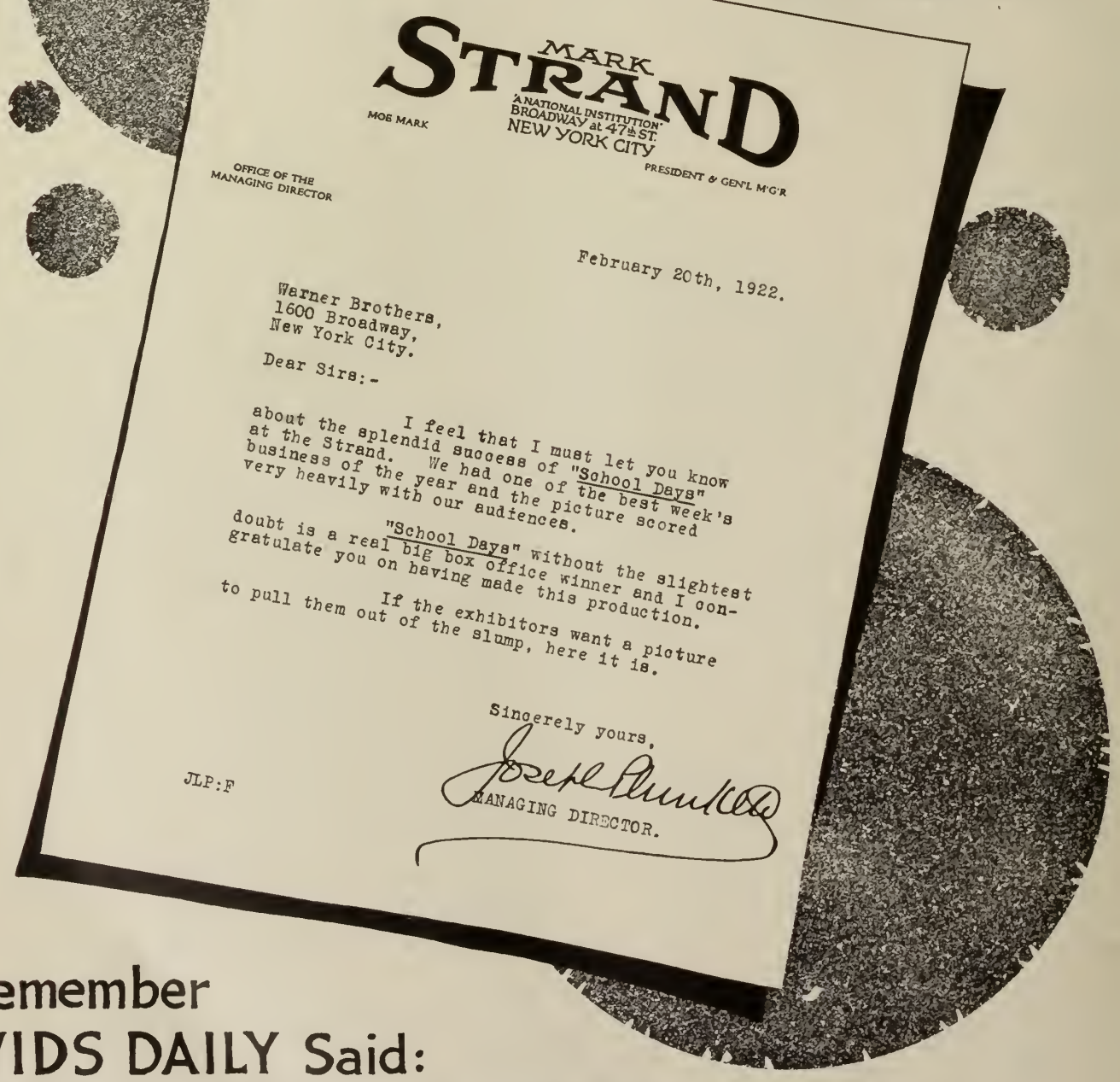
Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

"If the Exhibitors want a Picture to pull them out of the slump HERE IT IS!"

Joseph Plunkett
M'g'r Director,
Strand Theatre, N.Y.



MARK STRAND
A NATIONAL INSTITUTION
BROADWAY at 47th ST.
NEW YORK CITY

MOS MARK

PRESIDENT & GEN'L M'G'R

OFFICE OF THE
MANAGING DIRECTOR

February 20th, 1922.

Warner Brothers,
1600 Broadway,
New York City.

Dear Sirs:-

I feel that I must let you know about the splendid success of "School Days" at the Strand. We had one of the best week's business of the year and the picture scored very heavily with our audiences.

"School Days" without the slightest doubt is a real big box office winner and I congratulate you on having made this production.

If the exhibitors want a picture to pull them out of the slump, here it is.

Singerely yours,

Joseph Plunkett

MANAGING DIRECTOR.

JLP:F

Remember
WIDS DAILY Said:
"If you can't clean up with this one let some other fellow run your house."

WHY?

Does W. C. QUIMBY, Proprietor of the Jefferson Theatre, Fort Wayne, Ind.

show

Paramount Pictures

HERE'S WHY!

Here Are Some Current

Paramount Pictures

CECIL B. DEMILLE'S "Fool's Paradise"
By Beulah Marie Dix and Sada Cowan. Suggested by Leonard Merrick's story "The Laurels and the Lady."

ELSIE FERGUSON and WALLACE REID in "Peter Ibbetson" ("Forever")
A GEORGE FITZMAURICE production. Based on the novel by George Du Maurier and the play by John Nathan Raphael. Scenario by Ouida Bergere.

GLORIA SWANSON in "Her Husband's Trademark"
By Clara Beranger. Directed by Sam Wood. Scenario by Lorna Moon.

GEORGE MELFORD'S "Moran of the Lady Letty," with Dorothy Dalton. Cast includes Rodolph Valentino
By Frank Norris. Scenario by Monte M. Katterjohn.

"ONE GLORIOUS DAY," with Will Rogers and Lila Lee
By Walter Woods and A. B. Barringer. Scenario by Walter Woods. Directed by James Cruze.

POLA NEGRI in "The Red Peacock," UFA Production

BETTY COMPSON in "The Green Temptation"
From the story by Constance Lindsay Skinner. Directed by William D. Taylor. Scenario by Monte M. Katterjohn and Julia Crawford Ivers.

WALLACE REID in "The World's Champion"
From the play "The Champion," by A. E. Thomas and Thomas Louden. Scenario by J. E. Nash. Directed by Philip E. Rosen.

WAY back in the Stone Age of the Motion Picture business I bought "The Prisoner of Zenda," starring James K. Hackett. This was one of the very first Famous Players productions.

The salesman assured me that I could charge advance prices for this attraction. So I doubled my prices, for the first time, and—I was fined one hundred dollars and costs for overcrowding my theatre!

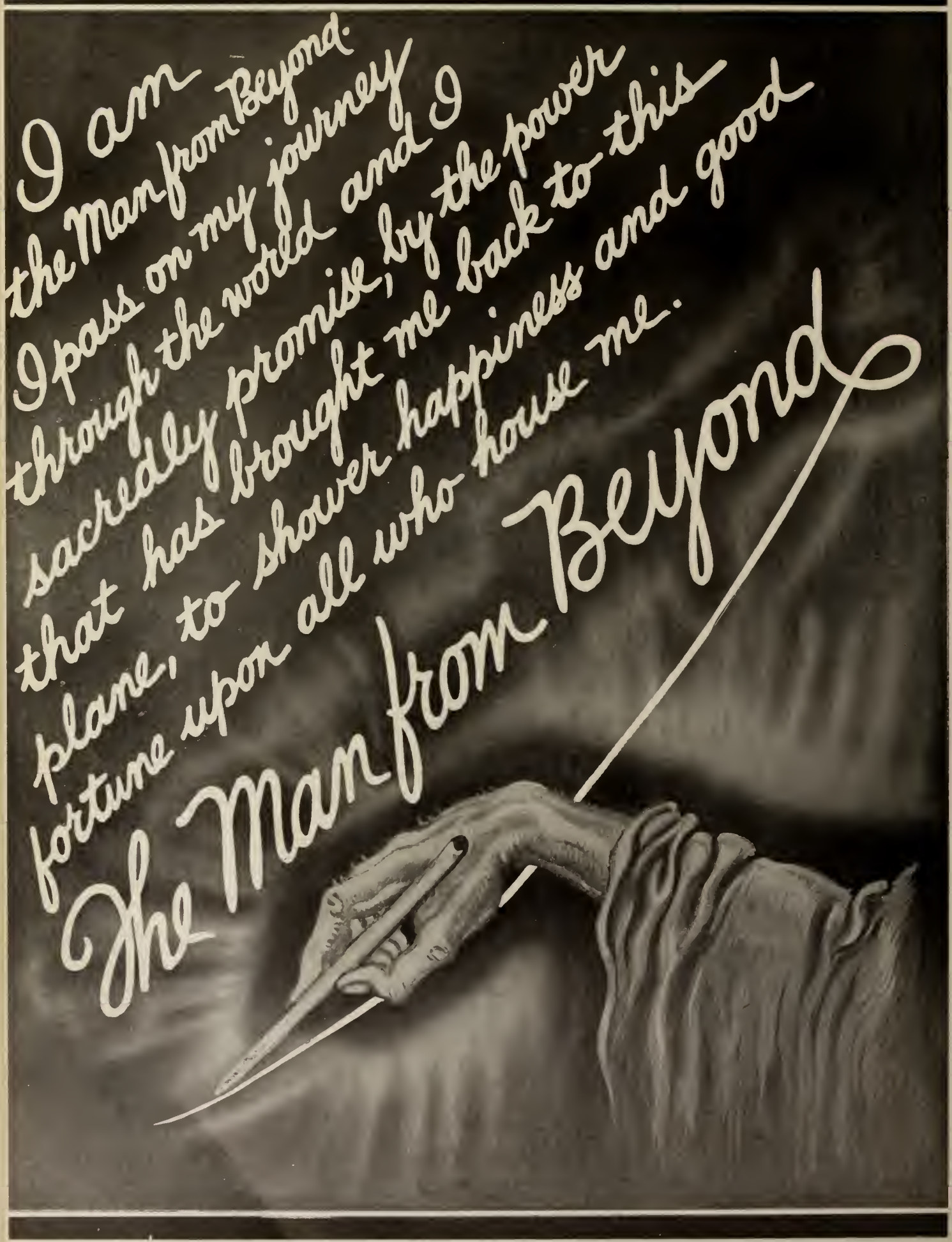
From that day to the present I have used all the Paramount Pictures released, and they have at all times been the solid foundation of my business.

There is a "well-tailored" atmosphere in Paramount Pictures which makes them distinctive. The quality is consistent. They please patrons who are always half-sold in advance by the National advertising campaign.

I have dealt with the Pittsburgh, Cleveland, Cincinnati, Chicago, Indianapolis and Detroit exchanges, and in all these years of business association I have always received the fairest treatment and an almost perfect service.

These are the reasons why I show Paramount Pictures.

(Signed) W. C. QUIMBY,
Proprietor Jefferson Theatre, Fort Wayne, Indiana.


I am
the Man from Beyond.
I pass on my journey
through the world and I
sacredly promise, by the power
that has brought me back to this
plane, to shower happiness and good
fortune upon all who house me.
The Man from Beyond

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

LEWIS J. SELZNICK
presents

CONWAY TEARLE
in
"Love's Masquerade"

Story
and Scenario by
EDWARD J. MONTAGNE
DIRECTED BY
WILLIAM P.S. EARLE

Your Favorite Screen Star in the Outstanding Performance of His Brilliant Career.

From the New York Evening Telegram:—

French Film and English Star at Strand

At the Strand Theatre this week there is a distinct innovation. Hitherto the application of "foreign film" was directed solely at the German made motion pictures, and "foreign film" was invariably interpreted to mean artistic film, since only the artistic of the German productions managed to find their way into this liberal country of ours.

As they had no other European competition to speak of, very few indeed considered the possibilities of applying that term to any other division of the foreign photoplay mart. Consequently an artistic monoply was threatened. But that, as a good number of filmgoers have already confirmed, was averted with the presentation of "The Sheik's Wife," a French production by the eminent author-director, Henri-Roussell, at the Strand Theatre yesterday.

Emmy Lynn, an English actress, is not only the type required for the part, but also makes good her recognized ability as an emotional actress of the highest order. Her characterization of the Sheik's wife is superb. The work of Marcel Vibert, a leading screen player of France, is equally commendable. Together, these two players carry off the acting honors in the stellar roles. This in no way is meant to depreciate the ability of the other players; their individual contributions lend a unity to the production that would otherwise have been lacking. As it is, it is not the stilted affair one usually finds in the popular conceptions of Oriental drama.

The story in brief concerns a blond English beauty who believed enough in the potency of romance to marry a Sheik, who was an Oxford graduate. As the wife of a wandering Arab of the desert she found herself face to face with immemorial customs and rigid traditions. He had sworn by all that was holy to him that she should be his only wife, the sole light of his harem. Yet, after three years, his great love for her is overruled by the clamorous demands of his tribesmen for a son and heir, and he prepares to take a second wife. All alone she fights—one girl against thousands—for the sanctity of her marriage rights.

Director Joseph Plunkett has prepared a symbolic prologue, with a group of Dervish dancers. The settings and lighting are a distinct credit.

From the New York Evening Mail:—

vividly staged.

"THE SHEIK'S WIFE"

A FOREIGN picture which takes rank with the best that have been imported into this country, from the standpoint of excellence of production, photography, faithfulness to detail and action, while the continuity is rather an improvement on many that have been shown here, is being presented this week at the Strand Theatre, a French picture, entitled "The Sheik's Wife."

Emmy Lynn

This film, taken, wo are informed, on the deserts of Arabia, is a really exoellent piece of work, certainly the best French film that has been shown here. In many respects its construction is very simliar to that of American productions and only on rare occasions does it have the stamp of "foreign" upon it.

The picture was conceived on a splendid scale and is worthily produced. The true atmosphere of the Levant, which so many film makers have sought to transfer to the screen, is here presented in a manner that has the unmistakable mark of fidelity to fact.

Marcel Vilbert as the sheik takes the histronic honors of the film. He makes of the desert ruler a deeply human character, torn between his love and the laws of his people. Emmy Lynn in the title role brings to American audiences another European player who is worthy of attention.

Why?

It is the question of the ages, originally asked, it is said, when primitive man first wondered at the dark shadow which glided before him as he walked westward toward the hunting grounds in the light of the rising sun.

If he could have answered his own perplexing question he would have explained the mysteries of light—even now only partially solved after the passage of countless centuries—and he could have predicted that photographs and later motion pictures some day would play an enormously important part in the affairs of mankind.

Why?

does the swift progress of

SECOND NATIONAL PICTURES CORPORATION

to a position of prominence mean much to the advancement of human thought and achievement in the utilization of light and shadows for the entertainment and instruction of the human race?

The excellence of the pictures distributed by this concern, the systematic methods employed and the attractive terms offered, tell—

Why

"THE NIGHT RIDERS"
"HER STORY"
"DAVID AND JONATHAN"

Second National Pictures

140 West 42nd Street **New York City**

The Largest Independent Motion Picture Distributors in the World

American Releasing Corporation today has in its possession, in its vaults in New York, twenty-three completed productions, with positive prints made or in the making for its first sixteen releases. Prints of our first eight releases are in our branch offices in twenty-four cities and three additional branches will be opened—a total of twenty-seven —manned by twenty-seven managers and 152 salesmen.

From February 19, 1922 to January 1, 1923 we will release between fifty and sixty pictures—many of them by the leading independent producers of the industry. Forty of these are already contracted for and are in various stages of production.

Our first sixteen releases, their producers and the release dates are:

Release Date	*Title*	*Producer*
Feb. 19	Cardigan	Messmore Kendall
" 26	Jungle Adventures	Martin Johnson
Mar. 5	Belle of Alaska	Chester Bennett
" 5	Daring Danger	Cliff Smith
" 12	Jan of the Big Snows	J. Oliver Curwood
" 19	The Cradle Buster	Tuttle-Waller
" 19	Bluebeard, Jr.	James Livingston
" 26	The Lying Truth	Marion Fairfax
Apr. 2	Sisters	International Film
" 2	The Hidden Woman	Nanuet Corp.
" 9	My Old Kentucky Home	Pyramid Pictures
" 16	Man's Law and God's	Finis Fox
" 16	The Three Buckaroos	Fred Balshofer
" 23	The Pillagers	Louis Wm. Chaudet
" 30	Destiny's Isle	Wm. P. S. Earle
" 30	To be announced	

Our confidence in the American nation and in the motion picture industry's soundness is evidenced by our creation of the largest and greatest distributing institution that has been built in this industry in the past five years.

American
RELEASING CORPORATION

WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

Home Offices
15 West 44th Street, New York City
Telephones: Vanderbilt 7078-7079

Playgoers Pictures
presents
"Anne of Little Smoky"
A Wistaria Production

"You can promise them some good action and romance," declares The Film Daily, "for the situations are unusual and the entire offering is a little off the beaten track."

To this the Motion Picture News adds, "With sufficient action and a cast comprising four well known players, (Winifred Westover, Joe King, Dolores Cassinelli and Frank Sheridan), there is no reason why any exhibitor should not make money."

Summing up, the Exhibitors Herald concludes, "The excellent acting of the cast, beautiful settings and some realistic fights are its outstanding features."

"Anne of Little Smoky" IS unusual, IS entertaining and IS making money for the exhibitors. You can bank on that when you book it.

Distributed through
Pathé Exchange, Inc.

Foreign Representative
for
Playgoers Pictures
Sidney Garrett

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

MARCH 18
1 9 2 2

Some of the Problems for Mr. Hays

RENTALS—An equitable system that neither "gyps" the exhibitor nor keeps the producer-distributor out of the money he must have to live.

PERCENTAGE—A full and free discussion of percentages and the playing of pictures on that basis. There are evils in it. There are certain virtues in it with very costly pictures. It's an important problem.

DEPOSITS—Three Federal judges have ruled that an anti-deposit law is wrong and they stopped it in Nebraska. Legislation calling for it is pending in other States. Isn't the whole problem a matter of business integrity that could be covered by guarantees? It's another important problem.

CENSORSHIP—United fighting instead of guerrilla warfare carried on by men who do their best, but who need the force of a great army drive. A national campaign to tell the people what censorship really is. Some millions think censorship is belief in virtue, law and order. As a matter of fact, it is nothing of the kind. It doesn't cure what it sets out to cure. It's wrong in principle, but many fine people are uninformed about it.

DIFFERENCES—Arbitration boards such as the Theatre Owners' Chamber of Commerce and the F. I. L. M. Club find so satisfactory in New York. Isn't the idea sane, practical and business-like?

We direct the attention of Mr. Hays to these subjects. He will encounter them inevitably. Possibly the sooner the better.

Arthur James

High Spots in the Week's News

ACCORDING to Mrs. Snow of the Ohio censor board, the public has "ivory" heads. She made the statement, the newspapers carried and resented it and now the public jubilantly sees an opportunity to rid the State of the onerous burden of censorship. A legal battle over the banning of a Paramount picture is helping to disrupt the board. Pathe and Universal, as well as Paramount, may go to the courts over Mrs. Snow's contention that she alone of the three censors has the power to accept or reject. Maybe there will be one less censor board soon. Let's hope so.

* * *

Bill was a lively American boy but when it came to studying he always said: "I'll do it tomorrow." Result: When exams came Bill burned the midnight oil plugging, only to fail miserably.

The censorship situation in Massachusetts seems to be like that. The exhibitors aren't working to win the November referendum. Judge Brackett needs and isn't getting their full co-operation. It's time right now to begin the fight, not just before the vote.

* * *

Thirty Maryland exhibitors have protested in person to the legislature against the present censorship law and a new bill being considered, both of which deny them the right of trial by jury where charges of violations are brought against them. They protested also against a drastic clause in the new bill making it possible for exhibitors to be sent to jail for violations.

* * *

The New York censors continue hectoring the industry by ordering that all advertising be submitted along with the film. Motion picture lawyers say the commission is exceeding its legal rights and are investigating the matter.

* * *

Hollywood has organized the Federation of Art, to put the industry on the highest possible plane. Its membership is made up of the Writers' Guild, the Cinematographers' Association, the Actors' Equity and the Motion Picture Directors' Association. It is hinted that strong action will be taken against undesirables who do not mend their social life.

* * *

Four Washington, D. C., exchange managers have been arrested for alleged failure to comply with new film storage regulations. They are most willing to accede to the will of the District Commissioners, but had to ask for extensions of time, which were denied. It is expected the matter will be settled out of court without further friction. The men are William A. Bush, Goldwyn; Manning J. Glick, Universal; Joseph F. Hebrew, Fox, and R. E. Wilson, Vitagraph.

* * *

Leon L. Kahn, a pioneer in the western exhibition field and a member of Kahn & Greenfield, which controls a chain of theatres in and near San Francisco, died on February 21. Lester Kahn, his son, who died a few years ago, also was a pioneer exhibitor.

* * *

The American consul at Calcutta makes the following suggestions as to producing and exporting American films to India:

A reduction in price by producers for exhibition rights in India.

More caution as to the nature of the film.

More attention to detail in films depicting Indian life.

Establishment of an American agency in India for the distribution of films and general management of the trade.

* * *

It looks like a comfortable convention this year. When the Motion Picture Theatre Owners of America convenes at Washington, D. C., May 8 to 12, the weather ought to be a lot more agreeable, but far less exacting on handkerchiefs and electric fans that it's been before at national exhibitor conventions. The date has been well chosen. State bodies are now organizing their forces preparatory to the convention. West Virginia meets March 15, Kansas on March 27, Pennsylvania on April 10, Connecticut on April 11, and Minnesota on April 11.

* * *

Arthur S. Kane, who since the reorganization by him one year ago of Associated Exhibitors, has been chairman of the board of directors and chairman of the executive committee, has been elected president of that organization. He will continue his present arrangement with Charles Ray and present that star's pictures through First National and United Artists. John C. Hoagland, vice-president and general manager of Arthur S. Kane Pictures Corporation, will be in charge of the details of Mr. Ray's business and will handle all business of the Kane organization outside of Mr. Ray's. John E. Storey, granted a year's leave of absence by Pathe to be sales manager of Associated Exhibitors, has been recalled by Pathe, as the time is up.

* * *

Goldwyn announces the appointment of a sales council to henceforth direct the selling of its product. The members are Cecil E. Maberry, director of sales and chairman; S. Echmann, and J. E. Flynn, sales managers; W. F. Rodgers, manager of distribution, and Howard Deitz, who will continue as director of advertising and publicity.

* * *

"Reasonably satisfactory, with substantial improvement inevitable in the immediate future," is the way Elmer Pearson, general manager of Pathe, characterizes picture conditions in the South. He's just back from a three weeks' trip. "In the mill sections, especially in the Charlotte territory, conditions seem to be very good," he says.

Federation of Art Is Organized

THE Federation of Art has been organized in Hollywood with the announced intention of putting the industry upon the highest possible plane. Its membership is made up of the Writers' Guild, the Cinematographers' Association, the Actors' Equity and the Motion Picture Directors' Association.

Although the new organization's purpose is to generally further the good of motion pictures, it intends to take strong action against the undesirables who constitute the minority in the business. It is hinted that they will encounter a singular lack of co-operation unless they mend their social ways.

Each of the four organizations which make up the Federation of Art will elect three members to a central board of directors, who will enforce these rules. Frank Woods, Paramount production manager, is credited with being the leader of the movement. He said producers will co-operate in every possible way.

Massachusetts Exhibitors Are Due for An Awakening Unless They Act Pronto

Must Come Out of Smug Lethargy and Insure Defeat of Censorship Bill at November Referendum—Judge Brackett Working Hard But Needs Fuller Co-operation—Attempt to Control Screen

By C. M. INMAN

THERE is going to be a grand awakening among the exhibitors of the Old Bay State one of these days, unless they come out of their present condition of smug lethargy and do a little awakening on their own account, and that right pronto. From present indications, history is going to repeat itself. Back in the pre-Volstead days there was a considerable coterie of the same sort of smug, self-satisfied gentry who looked upon the prohibition question as a joke. They knew the people did not want prohibition. They said so openly. Why, the very idea of such a thing was preposterous. It never could happen in this country.

But it did happen. While these people were satisfied to simply talk about the question and to stake their belief in the impossibility of its accomplishment upon their own personal feelings, there were others who were out working quietly and effectively, with the result that they put it over. Prohibition is now the law of the land. It does not matter whether its inforcement is more or less ineffective. It does not matter that a large percentage of the people of the country are against it. Prohibition is now engraved upon the constitution.

In effect, the same thing is happening again in Massachusetts. But this time it is the spectre of state censorship that is raising its ugly head and viewing the field with keen satisfaction and a sense of proprietory interest. The Old Bay State always has been ripe for any new movement that gave certain people an opportunity to exploit themselves, especially if they were paid for doing so. In the old days they even used to hang witches here.

Reformers' Paradise

There are more religions, cults, uplift societies and organizations of a similar like here to the square inch, than in any other part of the country, probably, and it is easier to obtain a contribution of $1,000, for instance, to further such proprositions than it would be to get $100 for a real business proposal.

It is only necessary to raise the banner and there are plenty of people who will flock beneath the standard, dump in their money promiscuously and lend their voices and influence to make the thing a success.

If it wasn't a moving picture censorship, it would be something else. Anything, in fact, so that the contributions will pour in and the paid officials of these organizations may draw down their very excellent salaries, while making a pretense of working in behalf of humanity, the home, public morals and similar things which the police powers of any community are ample to protect, if inforcement of them was possible.

But it is the moving picture censorship movement that should interest the exhibitors of Massachusetts at this time. And it shouldn't be a half-hearted interest either, if they care about the future of their business.

Hue and Cry Came Late

Due to inertia and a lack of cohesion among the exhibitors, a bill was jammed through the legislature last fall that provided for a state board of censorship for moving pictures, comprising three members, each to draw $3,500 a year. Apparently nobody believed the bill stood a ghost of a show of passage, but the sentiment against it was not so strong as that in its favor.

Then the exhibitors came to. Immediately there was a hue and cry and petitions were circulated throughout the state for signatures, seeking a referendum on the question. These were amply signed and filed within the time limit allowed under the law. The result was that the action of the law was stayed until the question had been submitted to the people. As this could not take place until the next general election, it meant that there would be no state censorship for a year at least, for the next general election does not take place until next November. Then the people of the state will find the question on their ballots and will decide whether or not they want such censorship.

Of course the election is still several months off, but, in the meantime, are the exhibitors of the state doing anything to educate the people of the state, their patrons, as to the grave dangers that are threatening them through the operation of the proposed censorship? The Old Bay State still commands a great deal of influence throughout the entire country and the adoption of such a law here would establish a precedent that would make similar deleterious action easier in other states.

Brackett Needs Co-operation

Judge J. Albert Brackett, who represents the theatre managers, is a host in himself and he is doing everything in his power to bring the dangers that threaten to the attention of his clients, and to urge them to take measures to combat the insidious propaganda that is being circulated against them and their business. But he cannot do it all. There is urgent need for the theatre owners to get together and map out a plan of campaign to arouse public interest, and to let the people know just what are the underlying motives of the movement that seeks "to purify the screen." They can do it easily. They have their audience daily, hundreds of thousands of people. It is easy to broadcast their message and to educate the public as to the dangers that threaten, and how they may be combated.

It is of no use to mince matters. The picture theatre owners are up against a tough proposition, and they ought to know it by this time. The State Committee on Motion Pictures, although it is not an official state body and has no real official standing, despite its name, is a strong body backed by plenty of money and influence. It is leading the fight for state censorship. Up to date it has achieved much success.

Insidious Propaganda

Working through churches, women's clubs, mothers' clubs and the like, the insidious question is being constantly asked: "Don't you want clean pictures? Wouldn't they be better for your children to see?" Under this campaign for clean pictures the public is being quietly educated until they will begin to ask themselves how they can get these clean pictures. Then the answer will be: "By a state ownership commission." And the public will say: "Why, yes, to be sure," and mark the ballots accordingly.

In the meantime, also, the state lawmakers are not being left to their own

(*Continued on Following Page*)

According to Webster, PROSPERITY means success; good, why not have that kind of a show by booking your show from pictures advertised in April 1st issue? $ $ $ $

Massachusetts Exhibitors Better Wake Up

(Continued from preceding page)

devices. They also are being called upon to aid in the movement. Witness the bill that is now pending before the House as an amendment to the act that prohibits certain unsigned political advertising. In reality this amendment contains a joker of a most insidious nature, in that it apparently seeks to forestall the use of their own screens by exhibitors, in combating the propaganda that is being used against them to obtain censorship. Read the clauses for yourself:

Would Curb Screen

"Section 33. No person shall publish, or cause to be published, for pay, in a newspaper or other periodical, either in its advertising or reading columns, or show or cause to be shown by a cinematograph or otherwise in any theatre or other public place, whether for pay or not, any matter designed or tending to aid, injure, or defeat any candidate for public office or any question submitted to the voters, etc.

"Section 34. No person shall intentionally write, print, post or distribute, or cause to be written, printed, posted or distributed, a circular or poster designed or tending to aid, injure or defeat any candidate for nomination or election to any public office, or any question submitted to the voters," etc.

This bill is still in the hands of committee, which already has had a hearing on it. From the state house there comes the report that there seems to be a good deal of sentiment in favor of the principle of the bill, and that it stands a fair chance of being reported favorably in an amended form. If it is passed, as it stands, it is going to make it somewhat inconvenient for the exhibitors to give their message to the public through the medium of their screens, or by distributing circulars or heralds containing it to their audiences.

Whether it is passed or not, however, it is of sufficient moment to show to the wise theatre owner what he is up against, and to convince him that he had got to get busy and do a lot of work if he is to maintain his prestige. He might as well realize now, as too late, that he has a real he-proposition to combat.

Quaint Doings

There is an old saying about "locking the barn door after the horse is stolen." Over in Massachusetts we have some real quaint doings occasionally. For instance each year we place on the ballots at the annual election the referendum question: "Shall the manufacture and sale of intoxicating liquors be prohibited?" and the people duly vote upon this question. And the funny part of it is that a large number of people, a majority in some towns and cities, vote "No," thereby registering in favor of booze. It is to laugh.

But it only goes to show the sentiment. Perhaps, in a similar case, these same people would vote against the state censorship of moving pictures—after it was too late. And they would argue that they didn't have a fair chance to vote on the question when it was first proposed. The question is: Are exhibitors going to allow the opportunity to educate such people to slip by? The time between now and next November is none too long for the right kind of concerted action.

Casey's Views

John H. Casey, Boston's municipal censor and also an official of the National Board of Review, is a strong opponent of the state censorship bill. This is not because it would supersede him in his job of censor but because he believes it would do more harm than good. His job as head of Boston's licensing department would be just as safe, and he would draw just as much money as he does now, even if he never touched another film.

Incidentally, in this connection the question might be asked most aptly if it would be possible to find in this state any man or any three persons who are as capable of doing this work as is Mr. Casey. As experience of twenty-one years in the theatrical profession and, if he lives until next May and still holds his job, an additional experience of eighteen years as Boston's municipal censor, certainly qualifies him with an amount of judgment and discretion that could not be found in several times three amateur uplifters.

Mr. Casey declares that a state censorship is absolutely unnecessary. "There is ample law now to cover every phase of the question," he says. "Our police powers are sufficient to punish any infractions of morals or public decency, whether they relate to books, pictures, films or displays in store windows. The trouble is to obtain conviction. The very people who are so prone to complain and decry certain things as objectionable, refuse to back up their complaints by an appearance in court. If we were able to obtain one or two convictions, have heavy fines levied or secure prison sentences, in such cases, the cause for complaints would soon cease.

Few Complaints

"As a matter of fact, there are very few complaints filed. I don't think I have had more than two within the past few weeks, and one of those related to the attendance of children at a certain show. I don't think that is a matter that should come within the purview of a censor. It belongs to the home. The trouble nowadays is with the parents. They do not look after their children as they should. Children have lost their reverence for home and home commands and are allowed to run wild. It is a sad commentary on the times and on the change that has taken place in many of the parents of today, compared with those of a generation or two ago. It is not the province of a film censor to go into the home and censor conditions, however.

"Referring again to the proposed state board of censors, it would be impossible for any three persons properly to inspect the number of pictures that are submitteo for approval or rejection each week. For instance, this week I have had to consider about 100 reels of film. Allowing fourteen minutes for the run of each film, this would total 1,400 minutes, or more than twenty-three hours for the mere view alone, without allowing any time for debate or comment on the pictures, when a decision as to the admission of certain features came up. Even if these films were divided among the three members of the commission they would be unable to do their work properly in the time they had to do it, and it would be a one-man censorship for the films, at that. Of course, I cannot go through all these films myself, but I work with the National Board of Review, with which I am connected, and no film is allowed in Boston that has not been passed by the review committee, which comprises 135 high-class men and women who scrutinize each film in the keenest kind of way and refuse to pass any that are not up to the highest mark.

He Covers the State

"If I cut out parts of a film for use in Boston I am not satisfied with that. The same parts must be cut out of every one of the films that is sent here. In this way, not only am I satisfied that none of the objectional matter can be shown in this city, but films that are sent out from Boston for use in other Massachusetts cities have the benefit of my censorship, for all have been cut alike.

"This proposed state censorship is simply another scheme to centralize power in the state that belongs by right to each individual municipality. There has been a growing tendency in this direction, both state and national, which I conceive to be wrong, for it tends to take away from the people the rig to govern themselves, a constitutional right. It is but a step from the state censorship of moving pictures to a state censorship of everything else. When that time comes, we might as well do away with mayors and other officials of cities. But I don't think the people are quite ready to stand for such a thing."

WARNING TO EXHIBITORS. Be sure you have plenty of tickets on hand for your patrons. Book pictures advertised in the April 1st issue. $ $ $

Ohio Galled by Censorship; People May Throw Off Yoke at November Elections

AFTER many years' trial, Ohio, one of the first states in the Union to adopt censorship, having seen its overbearing attitude and detrimental effects, will probably submit the censorship question to the people in the November election and seek the ousting of the present office holders, and the entire overthrow of state censorship.

A prominent Columbus attorney contends that as the law requires a board of three members, and in as much as the Ohio board for some time has denied two of the members the right to censor films, that Mrs. Evelyn Snow, chief censor, who claims that, as chairman of the board, she is the only one legally empowered to pass or reject films submitted, is acting without authority in refusing to permit the other members of the board a right to pass upon pictures. Pathe, Paramount and Universal may take court action to settle the issue.

The legal battle will probably hinge on the case of the Paramount feature, "The Woman and the Law." The film had been passed by Mrs. Barnes, member of the board, with the approval of Mrs. Snow and had been shown in Dayton, Cleveland and Cincinnati. Mrs. Snow has been for some time endeavoring to oust Mrs. Barnes from the board and the press of Columbus has stood by Mrs. Barnes. Civil service was another stumbling block in the path of the removal of Mrs. Barnes and the action of Mrs. Snow in demanding that the picture be withdrawn in the middle of a week's showing at the Majestic Theatre looked like a "frame," it is said, to prove to the Civil Service Commission that Mrs. Barnes was not competent to pass judgment upon pictures and that it was necessary for the chief censor to take quick and drastic action to "save the morals of Ohio."

The *Ohio State Journal* broke a front page story concerning the barring of the film and the *Columbus Citizen* the following afternoon took up the battle against the chief censor, editorially condemning her actions. Mrs. Snow retaliated by stating that "The public IS NOT FIT TO JUDGE FOR ITSELF" and that it "is NINETY PER CENT. ILLITERATE AND ONLY TEN PER CENT. OF THE PUBLIC IS CAPABLE OF EVEN THINKING FOR ITSELF."

The public and press were quick to resent this latest insult and many prominent officials and citizens voiced their disapproval of her overbearing attitude. Papers throughout the state launched attacks upon the board. The *Cleveland News, Plain Dealer* and *Cincinnati Post* and all of the Columbus papers joined in the fight. The *Columbus Citizen* on Friday carried a cartoon on the front page showing the public with "ivory" heads according to the views of the censors.

In the midst of the fight Milton D. Crandall talked from the stage of the Majestic and Manager Howard Frankel with an array of legal talent headed by R. Henny and John H. Hunt were busy running down the statutes. Mr. Frankel was prepared to go before the Supreme Court and get a restraining injunction against Mrs. Snow.

Vernon Reigel, "The Hidden Censor," who is at the head of the Department of Education and has the final word concerning the rejection of all pictures submitted, looked at "The Woman and the Law" and publicly termed the film "rot."

Mr. Frankel was in touch with many leading exhibitors of the state and the following theatre owners assured him of their support: I. Libson of Cincinnati, George Fenberg of Newark, Fred Desberg of Cleveland, Sam Lind of Zanesville, Harry Kress of Piqua and Judge Foster of Marion. John E. Sullivan, president of the State Federation of Labor, joined with "Milt" Crandall in fighting censorship.

Fred Desberg had the film booked for showing in two of his Cleveland theatres and late Saturday night stated he too would refuse to take the film from his screens during its run in Cleveland.

If exhibitors and producers unite there never was a time, it is said, when more can be accomplished than now. Pathe entered the fight with a threat for a law suit when the censors ordered all comments against "censors" eliminated. Mrs. Snow is now trying to set up political censorship as well as moral, it is stated. Thousands were made supporters of the film industry by the forceful plea made by Crandall and his address, in part, follows:

"The question of censorship is the one great obstacle in the pathway of a big and growing industry. Among the many productions recently either totally barred or cut to pieces by the Ohio board are the following: Paramount production, 'Mid-Summer Madness,' recalled and barred; Fox special 'The Queen of Sheba,' recalled and cut to pieces; one of the really great screen artist, Pola Negri, in 'One Arabian Night,' pronounced by many critics as one of the great productions of all times, barred from exhibition in this state; William S. Hart, that sterling actor, in a recent Paramount film, barred; The Vitagraph production, 'No Defense,' rejected because of political reasons; Goldwyn's 'The Sin Flood,' barred.

"I note in the afternoon press that our chief censor, Mrs. Evelyn Snow, states that you, the public, 'Are not fit to judge for yourselves.' She further states that you are 'Ninety per cent. illiterate and only ten per cent. of you are even capable to think for yourselves.' I know that this is not true. I realize that you are the masses, the great majority, you are public opinion, you are the great bulwark of our law and civilization. How much better and truer would it have been had the censor reversed this statement.

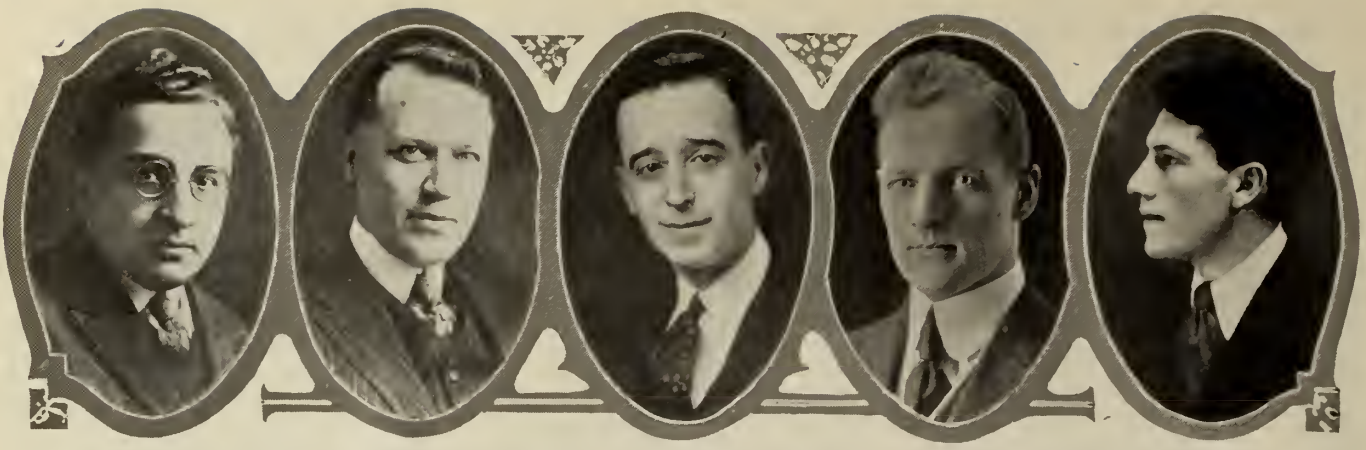
"Censorship as we now have it in Ohio is a despotic, monarchial organization composed of a hypocritical, narrow-minded, single-track minority. They seek after evil when there is no evil and are happiest when they can curtail the rights, morals and enjoyment of others.

"According to the Ohio law under the reorganization plan the 'Board must be comprised of three members.' The present board is made up of three women, but only ONE has the alleged authority to pass upon all pictures. Therefore, I believe the chief censor had no legal right to reject 'The Woman and the Law' after it had already been approved by the censor board. Certain it is that they do not have the power to stop its showing in the midst of an engagement."

Bill to Supervise Theatre Building

A bill, introduced in the New York State Legislature by Senator Charles Hewitt, and which places all theatres under the supervision of the State Industrial Commission and establishes a standard building code, has passed the Senate. The bill does not affect New York City, or in fact any other city in the State which has an approved building code. The bill was prepared at the request of Henry B. Sayer, of the State Industrial Commission, following a conference with Governor Nathan L. Miller a few days after the Knickerbocker theatre disaster in Washington, D. C.

Exhibitors, bury old man depression by booking money-making pictures advertised in the April 1st issue. $ $ $ $



MEMBERS OF THE SALES COUNCIL OF GOLDWYN DISTRIBUTING CORPORATION
Left to right: Samuel Echman, Cecil E. Maberry, W. F. Rodgers, J. E. Flynn and Howard Deitz

Goldwyn Names Sales Council for the Marketing of Its Film Productions

GOLDWYN DISTRIBUTING CORPORATION announces the appointment of a sales council, which will henceforth direct the selling of the Goldwyn product.

The Sales Council is composed of five members: Cecil E. Maberry, director of sales and chairman; S. Echman, and J. E. Flynn, sales managers; W. F. Rodgers, manager of distribution; and Howard Deitz, who will continue to act as director of advertising and publicity.

Important Move

The appointment of this council is a move of great importance to the entire industry, Goldwyn says, for it marks a progressive step in the organization of a sales directorate for large distributing companies.

The personnel of the Goldwyn Sales Council have all been associated with the Goldwyn Company for years. Messrs. Maberry, Echman and Flynn have previously acted as resident managers and Messrs. Rodgers and Deitz have been active in the management of New York office affairs.

Cecil E. Maberry, the director of the council, was formerly manager in Chicago; S. Echman, manager in New York; J. E. Flynn, manager in Detroit; W. F. Rodgers was assistant to the sales manager; and Howard Deitz has been continuously in charge of the promotion of Goldwyn pictures for three years.

Elmer Pearson Says Business in South Satisfactory, But Future to Be Better

ELMER PEARSON, general manager of Pathe Exchange, after three weeks of travel and personal investigation finds present business conditions in the South reasonably satisfactory, with substantial improvement inevitable in the immediate future. Mr. Pearson's tour, from which he has just returned, included Charlotte, Atlanta, New Orleans and towns lying between those important centres.

"From a general business standpoint," he said, "it is quite apparent that the South is justifiably very hopeful for the future. But it must be admitted that until another crop is raised and marketed, the strictly cotton districts will have very little spare money.

"In all the mill sections, especially in the Charlotte territory, the conditions seem to be very good. The mills are running at full capacity with consequent big weekly payrolls. This good general condition is reflected in good box office receipts—scarcely any exhibitor complaint was heard in that section.

"Further South, however, exhibitors claimed that the box office failed to respond to hardly any kind of stimulus. It was my impression, however, that exhibitors, even so, were making some profit. Exhibitors everywhere expressed much satisfaction with Pathe's excellent serial offerings, and were particularly looking forward to the forthcoming Pearl White chapterplay.

First National Is Sued Over "Passion Flower"

A suit has been filed in the United States District Court to enjoin the First National Exhibitors Circuit from exhibiting "The Passion Flower," which is an adaptation of "La Malquerida," by Jacinto Benavente, on the ground that the Schenck production is an infringement of the Spanish play.

The suit was filed by Raul Roman, a citizen of Colombia, South America, who asserts that he obtained the world rights to the film productions of "La Malquerida" from Jose Munanola last September. A screen adaptation of the Benavente story was produced by Francisco and Jose Muntanola several years ago and the production was exhibited in Spain and other European countries but not in America.

The Schenck production has had a successful run in this country and the distributors do not expect that the legal action will interfere with continued exhibition. It is understood that before producing the picture, representatives of Mr. Schenck examined the claims of the Spanish producers and obtained legal advice that he was clearly within his rights in making a production of the Benavente story.

Tax Shows Decrease

A further falling off in admissions during December is shown by the taxes collected by the Bureau of Internal Revenue during January. The total of $6,453,483 was received in January, as compared with $6,689,702 in December. The January receipts were more than $600,000 less than those for the same month of last year and nearly $2,000,000 less than those for December, 1920.

The total of $453,114 was collected from leased films during the month, as compared with $429,504 in December. The receipts for January represent films leased in December, the last month in which the rental tax was operative. The bureau also collected $26,727 from the seatng tax in January.

Put the S. R. O. sign out in front of your theatre. Book pictures advertised in April 1st issue of Moving Picture World for PROSPERITY WEEK. $ $

Kane Heads Associated Exhibitors; Continues Arrangement with Ray

ARTHUR S. KANE, who, since the reorganization by him one year ago of Associated Exhibitors, has been chairman of the board of directors and chairman of the executive committee, has been elected president of that organization. He took active charge March 6 of its affairs, making his headquarters at the offices of Associated Exhibitors, 35 West Forty-fifth street.

Mr. Kane will continue his present arrangement with Charles Ray and present Mr. Ray's productions through First National and United Artists. John C. Ragland, vice-president and general manager of Arthur S. Kane Pictures Corporation, will be in charge of the details of Mr. Rays' business, and will handle all business of the Kane organization outside of Mr. Ray's.

John E. Storey was granted a year's leave of absence March 1 by Pathe Exchange to act as salesmanager of Associated Exhibitors, and as that time is up, Mr. Storey has been recalled by Pathe. Mr. Storey was assistant director of exchanges when Elmer R. Pearson, now general manager of Pathe Exchange, was director of exchanges, and returns, after his year's leave of absence, to take up his sales work with Pathe.

In Excellent Condition

During the past year Associated Exhibitors has become well established and has succeeded in laying a solid foundation of exhibitor confidence. It has shown a healthy growth, and Mr. Kane's intensive participation in its affairs at this time reflects a business expansion in keeping with the company's progress.

Roy Crawford, treasurer of Associated Exhibitors, has kept its financial affairs on an efficient basis and under his management of the home office a wholesome spirit of co-operation exists there, as well as in Mr. Storey's forces in the field.

Associated Exhibitors will continue to operate by means of its own sales organization in every Pathe branch office and, as in the past, the two organizations will work in close conjunction, with the Associated representatives in charge of the actual selling and Pathe handling the physical distribution of the Associated product. There is no change in the arrangement existing between Associated Exhibitors and Pathe Exchange, or in the constitution of Associated Exhibitors, which will continue its policy of marketing independent productions through intensive distribution and efficient physical handling.

Reorganized a Year Ago

In reality, the election of Mr. Kane to the presidency of Associated Ehibitors marks the accomplishment of the reorganization effected by him last March, at which time Associated Exhibitors took over the feature sales force of Pathe Exchange and was made a new organization under the presidency of Samuel Harding of Kansas City. Mr. Harding resigned some weeks ago. In addition to his Liberty and Doric Theatres in Kansas City, his houses in Council Bluffs and other cities, Mr. Harding has just announced the formation of a separate, new theatre corporation to which he wishes to devote all the time not taken by his own houses. His resignation from Associated Exhibitors was only acted upon recently.

No changes are contemplated in the organization under Mr. Kane's presidency. He believes that Mr. Storey, during his year's leave of absence from Pathe, has brought the sales organization to a high point of efficiency and has been exceptionally successful in carrying out his mission, and that both the home office and the field sales force is functioning properly. Mr. Kane states that the present expansion comes as a direct result of the plans laid a year ago and the successful working out of the policies, which will be continued under the new expansion. He promises continued interest in the affairs of the exhibitors as a body, and the release by Associated Exhibitors of a product which will represent the best in independent productions.

ARTHUR S. KANE

Sees Great Possibilities

"Unquestionably, Associated Exhibitors has a more solid business than any distributing organization has had when I took active charge," said Mr. Kane. "I believe it also to have more potential possibilities. Under the sales direction of Mr. Storey the company has in its first year made a most creditable showing. He and his men have established the company in the good graces of exhibitors by fair treatment and clean dealing. Thus a firm foundation has been laid on which we hope to build still further.

"Associated's business has shown a consistent growth month by month. Each succeeding month for the whole year has seen a healthy increase. March is sure to cap the climax by a wide margin, for it is Brunet Anniversary Month, and, owing to the popularity of Pathe's president in the industry, all our salesmen have been flooding the home office with contracts and March playdates. Exhibitors all over the country are uniting in this tribute. Mr. Storey has been keenly alive to this opportunity and, with the support of exhibitors and his salesmen, has achieved great results.

"Large as Brunet Anniversary Month will be, April looms already as a dangerous competitor. So much April business has been taken already, it would not surprise us to see the month of showers go March one better.

On Brunet Anniversary

"I am indeed happy to have taken charge of Associated Exhibitors on March 6, because it is the fourth anniversary of the leadership of Paul Brunet of Pathe Exchange, with whom we are so closely associated. "It is a good omen, a happy augury, and it will be our endeavor to try to emulate the wonderful record Pathe has made under Mr. Brunet's guidance. To be in daily contact with him and Elmer Pearson as directing heads of our physical distributor makes this position doubly enjoyable.

"We shall be in the market at all times for good productions—I may add, especially for clean productions.

"As to resent conditions in the film industry, I can only say that there is but one major tenet in my business religion, and that is—optimism. No time is like the present time and no industry holds so many potential rewards—financial, as well as sentimental—as our own."

In celebration of Brunet Anniversary

(*Continued on following page*)

PROSPERITY WEEK means money in the box office for all exhibitors who book pictures of known box office value. $ $ $ $

What India Expects of Films Imported from United States

The demand in India for American motion pictures has shown a steady increase during the past few years, according to a report to the Department of Commerce from the American consul general at Calcutta. There are at present 168 picture houses in India, Burma and Ceylon. In Calcutta there are sixteen theatres showing American films, five being patronized chiefly by the European population and eleven by the natives.

There are two distinct communities to be considered, the report states, the Indian and the European, each with its separate taste and demanding a different type of film. The natives like pictures with dare-devil features, serials with a thrilling story, or slap-stick comedy; the other class of patrons prefers modern society dramas, spectacular stories, ancient historical subjects, classics from fiction and adaptations of famous stage successes.

"From interviews with the various operators in Calcutta," concludes the report, "the following suggestions are made as to producing and exporting American films to India: (1) A reduction in price by the manufacturers for exhibition rights in India, (2) more caution as to the nature of the film sent to India, (3) more attention to detail in films depicting India life, (4) establishment of an American agency in India for the distribution of films and general management of the trade."

State Exhibitor Bodies Organizing Preparatory to National Convention

PREPARATORY to the national convention of the Motion Picture Theatre Owners of America in Washington, D. C., May 8 to 12, inclusive, the various state units are organizing their forces. Four state conventions are slated for the next two months. Wednesday, March 15, the one-year-old Motion Picture Theatre Owners of West Virginia will get together at Parkersburg, while two weeks later the M. P. T. O. of Kansas will go into a two-day semi-annual session in Wichita, headquarters already having been established at Hotel Lassen. The Connecticut and Minnesota M. P. T. O.'s will open their convention on April 11, the latter organization being slated to consume two days in the deliberation of their problems, while the Nutmeg affair will embrace but a day.

The attention of organized exhibitors throughout the country, however, is focused on the national convention which promises to be productive of a number of important developments. Among the issues of unusual importance slated for a decision is that relative to a reduction of rentals. Several of the state organizations already have turned down flatly the request of a number of distributing companies for the adoption of a percentage scale.

That some action of a drastic nature relative to the financial side of the distribution end of the industry will be taken by the exhibitor is apparent. The national organization is now working on a proposition of the release-direct-to-the-exhibitor calibre and it is said in well-informed circles that this system will be explained in detail at the Washington meeting.

That the Washington convention will shatter all attendance records also is now accepted as certain, for a record-breaking demand for reservations has been received by the convention committee, which includes the following: W. A. True, Chairman Convention Committee, Motion Picture Theatre Owners of America. Committee: W. A. Steffes, Minneapolis, Minn.; W. D. Burford, Aurora, Ill.; John Manheimer, Brooklyn, N. Y.; E. M. Fay, Providence, R. I.; A. R. Pramer, Omaha, Neb.; E. T. Peter, New York, N. Y.; A. Julian Brylawsky, Washington, D. C.; Glenn Harper, Los Angeles, Cal.; D. A. Harper, Pittsburgh, Pa.; J. C. Ritter, Detroit, Mich.; H. B. Varner, Lexington, N. C.; Ralph Talbot, Tulsa, Okla.

The local representation at the national convention will be by units and the voting likewise will be by units. Some of the questions to come up follow: Music tax, inauguration of a campaign to fight detrimental legislation, blue laws, the "revival" situation, high salaries.

The convention in an official communication this week pointed out that headquarters have already been established at Hotel New Willard. Theatre owners are advised to make hotel reservations at once. This they can do by immediately getting in touch with the convention committee.

An outstanding feature of the national convention will be an international motion picture convention. Distinguished international officials will be the honored guests of the exhibitors and it is stated that in all probability the address of welcome will be delivered by either President Harding or Vice-President Coolidge.

Arrangements have been made with the railroad authorities whereby special railroad rates will be obtained. Details concerning all arrangements will be made later. Meanwhile, all information can be obtained at the offices of the Motion Picture Theatre Owners of America at 1482 Broadway, New York City.

Leon L. Kahn Dies; Pioneer in Trade

Leon L. Kahn, one of the pioneers in the motion picture exhibition field in the West and a member of the firm of Kahn & Greenfield, who control the New Mission, New Fillmore, New Santa Cruz and several other theatres in and about San Francisco, passed away at his home in San Francisco on Tuesday morning, February 21st.

Mr. Kahn was one of the men whose foresight and knowledge helped to bring the motion picture industry to its present high level. He was the father of Lester Kahn who died a few years ago and who was also a pioneer in the exhibition field and a man who promised to accomplish brilliant things because of his foresight and judgment.

Mr. Kahn, like his son, is mourned by some of the biggest men in the industry, whose friendship he made through his honesty in business and his personality.

Kane Heads Associated

(*Continued from Preceding Page*)

Month, the Associated Company has assembled what it considers its high water mark in a month's releases. These are led by the first production of Associated's new star, Florence Vidor, from whom much is expected. The picture is titled, "Woman, Wake Up!" and was issued March 5. On March 12 comes "Don't Doubt Your Wife," with Leah Baird, while the big Wistaria production, "Lady Godiva" is set for March 19.

Make the ticket selling machine ring from the opening to your final show-book program from pictures advertised in April 1st issue for PROSPERITY WEEK.

$ $ $ $ $

Will Hays Interviews Trade Paper Men; Begins Work by Studying the Industry

WILL H. HAYS, former postmaster general, began turning the crank of the motion picture industry this week. Newspapermen, film magnates and a multitude of personal friends thronged his office at 522 Fifth avenue, the first day, to wish him the utmost of success, and their floral tokens brightened the rooms. So numerous were these visitors that Mr. Hays had practically no opportunity to begin actual work on his great undertaking, though he was many hours at his desk, but on the second day he entered with typical aggressiveness upon his task, aided by Courtland Smith, his private secretary, who was one of his assistants in the Post Office Department and formerly president of the American Press Association of New York. Mr. Smith promised that within four days the office would be functioning perfectly.

Editors and representatives of the industry's publications were invited the second day for a discussion. For once the tables were turned and interviewer became he who gets interviewed, Mr. Hays obtaining the editors' opinions on certain phases of the industry. He has a lawyer's trick of checking up statements by means of concise summaries, and seems to store away facts as systematically as records are filed in a cabinet. Each fact seems to be catalogued and cross-indexed in his mind so that it may be readily accessible at a moment's notice.

The thing which Mr. Hays desired most of all to impress upon his hearers was that he is absolutely sincere in his announced intention to aid in the progress and betterment of the industry. As head of the new organization—to be known as the Motion Picture Producers and Distributors of America, Inc., it is expected—he will do whatever he deems necessary to carry motion pictures to their destined function as the stabilizer of American life.

"The motion picture is already the principal amusement of a great majority of people," he said. "It is the sole amusement of millions; it may become the national stabilizer. In this country we speak fifty languages, but the picture of Mother is the same to all—the picture is the quick road to the brain through the eye. The picture is the great influence. England sold the war to her colonies with the picture.

"You take a little baby three days old, and he squalls and yells and gets all red, and you shake a rattle in front of his nose and he shuts up. What he wanted was amusement, and you give it to him with the rattle. Now, unless you give the American people amusement—they'll get—no, no, not just exactly that, but you known what I mean.

"The potentialities of the moving picture for moral influence and education are limitless, therefore its integrity should be protected as we protect the integrity of our churches, and its quality developed as we develop the quality of our schools. I think the day will come and, mind you, in our day—I'm 42—when the movies will be as common in the schools as McGuffey's Reader.

"If I didn't believe in this future of the moving picture I wouldn't have taken up this work, but I did believe in it and I have left politics and public life forever. I am very happy to be in a cause where we are all on the same side of the table, where there is no acrimony and everything isn't strife. I approach this task with much concern but with that confidence which springs from an earnest purpose and from the conviction that we will have the generous help of every one in accomplishing what must be recognized as an effort for the good of all."

Four Washington Exchange Heads Arrested Over New Regulations; No Further Friction Anticipated

DIFFERENCES between the Washington exchanges and the District government regarding the steps taken by the former toward complying with the film storage regulations which went into effect on March 3 will probably be settled without serious friction, following the swearing out of warrants for the managers of four exchanges and their appearance in court to answer to charges of violating the regulations.

Following their appearance, the case was continued until March 16, but it is probable that the matter will be settled out of court before that date. Those arrested were William A. Bush, Goldwyn manager; Manning J. Glick, Universal manager; and R. E. Wilson, manager of Vitagraph, Inc.

The regulations restricting the storage of films in vaults in local exchanges were promulgated a year ago, to take effect on March 3 last. Several efforts were made by the exchanges to secure buildings which would comply with the requirements of the District commissioners, but several proposed construction projects fell down and some time ago the exchangemen were forced to ask for an extension of time.

Following hearings, the District commissioners decided that no general extension would be granted, but that any exchange having actually started work on a new building or having plans for a new building on file at the building inspector's office on March 3 would be given a period of ninety days in which to construct the building. On the date set, however, only Famous Players-Lasky was given the exchange, the city government claiming that no other plans had been filed.

Shortly after March 1 a number of reports emanated from the District Building to the effect that the law would be strictly enforced and that any exchanges not complying with the requirements would be prosecuted. Only the four exchanges connected with the proceedings now before the court and Famous Players had outside quarters, all of the others being located in the Mather Building, specially erected for the purpose and, at the time of its construction, meeting all requirements of the District commissioners.

It was declared by exchangemen that if the Mather Building could no longer be occupied, it would be necessary for the companies to erect vaults in nearby Virginia or Maryland for the storage of films, bringing them direct to the various theatres in Washington as needed and removing them from the District as soon as their showing was over.

Following a series of conferences between the exchange managers and the commissioners, it was decided by the latter that the Mather Building could be occupied, pending the consummation of alterations for which plans had been filed, provided that additional watchmen were put into the building. The managers of the four exchanges who were later haled into court made application for an extension of time in which a local builder could complete a structure which he was putting up for them, which was refused.

Learning of the difficulties with which the local exchanges were contending, the National Association of the Motion Picture Industry asked Jack Connelly, its Washington representative, to assist the exchangemen as much as possible. Mr. Connelly attended conferences between the exchangemen and the commissioners and attempted to bring about a peaceful settlement of the matter, but without success, and on March 6 the four warrants were sworn out and served on the exchange managers.

No plea was entered when the exchangemen appeared in Court on March 7, and the case was continued until March 16.

Bill Giving Commission More Power May Pass

The bill which was introduced in the New York State Legislature two weeks ago, at the request of the Motion Picture Commission, and which gives the Commission considerable additional power, appears likely to pass between now and March 17, the date of adjournment. The bill has been advanced to third reading and final passage in the Senate, and is said to be slated for a quick passage in the Assembly.

Besides giving the Motion Picture Commission the power to subpoena, and to require the production of books, records and documents, the proposed law provides that no fee is to be charged for permits for motion picture films intended solely for educational, charitable or religious purposes. The bill does provide, however, for a fee to meet the identification matter in the way of leaders which would be attached to such films.

Pennsylvania Convention Dinner April 10

The Motion Picture Owners of Western Pennsylvania will hold the annual convention at Pittsburgh, April 10, 11 and 12. Many subjects of vital importance are to be discussed; delegates are to be appointed for the national convention; a program for the presentation of proposed adverse legislation is to be adopted; new clauses in contracts detrimental to the industry are to be considered.

A report from President Casper of the year's activities will be read. The term of the president, vice-president, secretary and treasurer and three directors expires on June 1. Election to fill these offices will be held. A banquet on the evening of April 12 will terminate the convention.

Sydney Cohen, president of the Motion Picture Theatre Owners of America, will attend the convention. There will also be present many other prominent organization men, and it is probable also that an address will be made by Senator James J. Walker.

All members are urged to be present, as every theatre has a vote and is entitled to a voice in the deliberations. The board of directors also extends an invitation to all exhibitors, who are not members, to attend this convention for the purpose of acquainting themselves with the activities of the organization, and also with the many problems which confront our industry, and which they may not have had called to their attention, not being members.

Industry's Brightest Publicity Lights Producing for the "Naked Truth" Dinner

A producing company has been formed by publicity and advertising men of the industry. Announcement of the new company has been made by C. L. Yearsley, who is temporary president pending the first meeting of the board of directors. The company has started producing activities under the name of Belles Arts Film Manufacturing Co., Inc., with an assured capitalization of not more than $100,000. The stock is to be sold in small lots.

For its first offering, which will have an exclusive showing at the annual Naked Truth dinner of the Association Motion Picture Advertisers at the Hotel Biltmore on March 25, the company is producing "Returned Checks," a drama of everyday life by Bob Dexter, well-known writer of short stories. The adaptation has been made by Leslie Mason. The titles will be by John Krafft.

The cast includes some of the best names in film circles. M. Blumenstock has the leading feminine role, with Tom Wiley playing the lead as the devoted hero. Other members of the small but competent cast include Arthur Brilliant, Lynn Bonner, Paul Gulick and Charles Einfeld. A feature of the picture is the inclusion of Bob Dexter, the author, in the cast. It is not generally known that in addition to being an author of repute, Mr. Dexter is an actor of no mean ability. Walter Eberhardt is directing.

Owing to the departure of Harry Reichenbach for Europe, Jerome Beatty has been elected to succeed him as master of ceremonies for the dinner. About a dozen acts that will constiute the program are now being cast and rehearsed under the direction of C. Randall, who supervised most of the productions for the "Naked Truth" last year.

Applications for ticket reservations give indications of a record crowd. In addition to Will Hays, who has definitely signified his intention of attending, the prospective guests include ex-Gov. Al Smith and Major F. H. LaGuardia, former president of the Board of Aldermen.

Convention Dates

March 15—Annual convention of Motion Picture Theatre Owners of West Virginia at Parkersburg, W. Va.

March 27-28—Semi-annual convention of Motion Picture Theatre Owners of Kansas at Wichita.

April 10-11-12—Annual convention of Motion Picture Theatre Owners of Western Pennsylvania at Pittsburgh.

April 11—Annual convention of Motion Picture Theatre Owners of Connecticut at New Haven.

April 11-12—Annual convention of Motion Picture Theatre Owners of Minnesota at Minneapolis.

May 8-12—National convention of Motion Picture Theatre Owners of America at Washington, D. C.

Episodes in Italian History Being Filmed

The Societa Anonima Visioni Italiana Storiche (Company for Italian Historic Episodes) has established at Florence a studio on a large scale. The company owns thirty-one acres of land and has erected a large glass studio for daylight effects and another for interiors. Cement settings for animated street and open air scenes are constructed as required.

The plant also includes workshops, machine shops and dressing rooms for a large number of people. There are 300 regular employes. Italian equipment has been used throughout.

Work on the first film was begun in June and finished a few weeks ago. It is entitled "Dante in the Life of His Time," and has been produced at considerable expense. The company intends to confine its productions to Italian historic and literary episodes.

Another Film "Muzzler"

If a bill which has just been introduced in the New York State Legislature becomes a law, it will be a msdemeanor for any motion picture theatre owner to show on the screen any picture of a candidate seeking public office, without first making it plain by wording to that effect, that the picture is in the nature of a political advertisement. The bill was introduced by Assemblyman Male, a Republican member residing in Schenectady.

Get back to the old days of PROSPERITY. Book box office magnets.

$ $ $ $ $

Expect Cohen's Renomination Despite Widespread Rumors of a "Dark Horse"

By ROGER FERRI

THAT Sydney S. Cohen will be renominated for the presidency of the Motion Picture Theatre Owners of America at the national convention in Washington, D. C., May 8 to 12, was indicated this week in statements made by well-informed members of that organization.

While Mr. Cohen will be renominated there has been some talk relative to the naming of a "dark horse" by a faction antagonistic to the administration now in power. However, the Cohen forces are strongly organized and if any serious opposition against the re-election of the present head develops, a candidate sympathetic with Cohen's policy will be substituted.

Reports in various circles indicate that a faction led by President William Brandt of the Theatre Owners Chamber of Commerce of New York will oppose Mr. Cohen's re-election, but these rumors have been denied by Mr. Brandt, who insists that he is on most friendly terms with the M. P. T. O. A. president. In spite of this denial, however, reports persist regarding personal grievances that are said to have developed between the two during the past few months.

Problematical, too, is the status of Senator James J. Walker, counsel for the M. P. T. O. A. The senator is now the object of much political attack. Politicians, too, are seemingly determined on either forcing him to resign his exhibitor organization post or quit the Senate. This alternative is virtually the substance of a measure being talked of by politicians in Albany.

That Senator Walker, insofar as the New York State administration is concerned, is a marked man, is indicated by statements made by politicians who charge that it is not fair for him to hold down two positions. The charge, too, was made that because of his affiliation with the M. P. T. O. A. the senator is virtually a lobbyist for picture interests. The senator, however, is determined not to resign from either the counselship of the M. P. T. O. A. or the New York State Senate.

Politics will play an important part at the national convention. The antagonistic attitude of Cohen on the Will Hays appointment has not been received kindly by the national administration, which is said to resent the insinuation that the "industry has been delivered to the Republican party." The attack on Walker from New York politicians is interpreted as indicative of the attitude of the Republican party.

Considerable interest, too, has been aroused in the published intentions of the M. P. T. O. A. The national organization already has gone on record as being determined on effecting a general reduction of film rentals. In the same emphatic tone the organization has announced its opposition to any percentage arrangement.

The attitude and statements of national officials of the M. P. T. O. A. who attended the Albany convention, regarding the prevalent method of distribution, are also significant. Mr. Cohen and his adherents favor the establishment of a direct-to-the-exhibitor distribution arrangement with producers, in the event the distributors decline to slice the rentals. That the M. P. T. O. A. is determined to revolutionize the current distribution arrangement if its demand is turned down is accepted as a fact in reliable circles.

Mr. Cohen personally made the statement in Albany last month that his organization has under consideration propositions from two big distributing agencies that have sought a tie-up with the M. P. T. O. A. He referred, too, to a number of offers he said he had received from independent producers who sought to market their product through the exhibitor organization.

This exhibitor - distributor problem promises to be the really big issue at the Washington convention. It is said, too, that the national organization has this radical system virtually perfected and is prepared to use it as a weapon against the distributors in the event the latter fail to see their way clear to reduce the rentals anywhere from 33 1/3 to 60 per cent. on the 1920 prices.

That the reduction to be asked will be big was indicated during the discussion on the rental resolution passed at Albany. The reduction figures there were fixed at 33 1/3, but a majority of the members stated this was not sufficient. Mr. Cohen personally made the statement from the chair that in a majority of the cases the reduction would have to be twice that much. However, the one-third cut was allowed to stand as the minimum basic figure.

Just what stand the delegates as a whole will take on the distributor-exhibitor proposition remains to be seen. National officials in published statements have gone on record as saying that it offers the only solution to the high rental situation.

Another issue that promises to create discussion concerns the alleged high cost of production and the foreign picture situation. Cohen and his faction are determined to eliminate what they term the "one hundred thousand executives" and "million-dollar stars." This statement has developed much dissension in film circles, many taking the stand that the question is one with which the M. P. T. O. A. should not concern itself so long as exhibitors make money.

However, the M. P. T. O. A. officials are emphatic in their intentions to step in, Cohen having made the statement recently that there "must be a general clean-up" and that not until "this clean-up has been made can the rentals be reduced."

In other words, the national organization will issue an ultimatum involving a radical reduction in rentals and an equally radical change in the administration of distributing agencies. But distribution and rentals are not the only important issues, for the program outlined by officials of the M. P. T. O. A. reaches out to the producers with equal force. The claim is made that producers are spending money "recklessly and without reason" and that because of this "extravagance exhibitors are being made to spend a lot of unnecessary money as well as make up for deficits incurred through extravagant production."

Briefly, the Cohen faction will advocate the following changes:

(1) General reduction of production cost.

(2) Elimination of "executives receiving exorbitant salaries for services not rendered and, if rendered, of no material assistance to the exhibitor."

(3) A reduction of at least 33 1-3 per cent. of the 1920 rental prices.

W. C. Patterson Not a "Dark Horse"

Atlanta, Ga., Mar. 8.

(By Wire to Moving Picture World)

Editor, Moving Picture World:

In reply to your wire would say I have no political ambitions. Personally I do not think any exhibitor has time to act as president of the M. P. T. O. A. I believe it is imperative that all branches of the industry be amalgamated for the good of the picture business.

I hope that whoever is elected president of the M. P. T. O. A. will be a man who can sit down with other heads of the industry and harmoniously work out ways and means to present a solid front. It is an unfortunate fact that at the present time we all seem well organized to fight each other. Despite the fact that I am a Democrat I like the Hays idea.

W. C. PATTERSON.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

IN this issue we print a ten years' comparative statement of a week's business in a moving picture theatre. It was prepared by Frank J. Rembusch, of Shelbyville, Indiana, and is worth the most careful inspection and study. It is the only comparison of its kind that has come to our attention, and we print it fully for the benefit of all concerned. It may not be true of all theatres, but the fact that it is true of some theatres makes it of the greatest importance. We will not attempt to discuss it in detail. It tells its own story with the figures far better than we could hope to do. Its closing paragraph is a most human note. "1912—Owner works one hour daily—1922—Owner works unceasingly."

This is a condition that requires a remedy, and a speedy one.

Smokers on the Screen

WE have become so used to hearing ridiculous things about moving pictures that we have almost come to a point where we expect them. Now they are blaming the screen for the spread of cigarette smoking among women. We quote from the formal resolutions of the International Anti-Cigarette League:

"The presentation of films in which women, ostensibly respectable and of good character, are shown smoking cigarettes, is setting a vicious and harmful example before our boys and girls—destroying in the former faith in the inherent purity of womanhood and encouraging in the latter a desire for like dangerous indulgences."

As a matter of fact the cigarette has been used as a stock property on the screen to denote a woman of vampire inclinations and general looseness of character. There have been complaints made against the screen on the ground of unfairness to the respectable women who smoke. On one hand the screen is unfair to one side—on the other it is unfair to the other side. In either case the moving picture gets the blame.

There is certainly only one way to deal with these continued, varied and wide-reaching stupidities leveled at us. This is the spread of the direct exhibitor protest to the local newspaper every time an injustice or an unfairness appears. But let a few important things be borne in mind.

1. Don't approach your editor in an abusive frame of mind, no matter how much you have just reason for indignation.

2. Don't call the newspapers names even if they deserve it.

3. Remember that newspaper editors are human beings with human virtues and human failings that are just about the same as your own. They are trying to print the news, giving the public what they decide the public wants to read, just as we try to satisfy the public wish in pictures.

4. But don't let any injustice go by unprotested. It takes a little trouble, but if we all join in this movement for justice, we will save our business from destruction, save the people from deception and false beliefs and do a work that is as worthy as it is necessary.

ARTHUR JAMES.

Senate Passes Bill to Increase Powers of New York Censor Commission

WHILE the bill to broaden the powers of the New York State Motion Picture Commission was passed in the Senate at Albany on Tuesday afternon, March 7, it was not without strenuous opposition on the part of Minority Leader James J. Walker, and others, lined up with him, who believe that motion picture censorship is so undemocratic that the sooner it is wiped off the statute books, the better it will be for all parties concerned.

The Rev. O. R. Miller, one of the heads of the New York Civic League, and Canon Chase, who have been more or less mixed up with all legislation detrimental to motion picture interests, were on hand in the Senate Chamber when the bill went to a vote. They stood behind the brass rail, but did not escape the attention of Senator Walker.

The two men heard themselves described as "men who parade in God's livery without any charity in their hearts." Senator Walker further said that it was high time that the legislature did something to curb the activities of men who are "supposed to bring us a little nearer Providence, but who work with a reverse English."

In the course of his remarks, Senator Walker made it plain that he had nothing to be ashamed of concerning his connnection with the motion picture interests, and that he "did not propose to be browbeaten by one who seeks to create sensations in order to get on the first pages of the newspapers."

Rembusch Submits Comparative Figures to Show Big Decrease in Profits Over 1912 Business

THE following ten-year comparative statement of a week's motion picture business is submitted for publication by Frank J. Rembusch, of Shelbyville, Ind., as a matter of general interest. It is described as: "Ten years ago and today—for the same theatre—same number of seats—same population and management—representing the average weekly business for 1912-1922." The population is 10,000 and the investment $15,000. There is a note to the effect that in 1912 the owner worked one hour daily, whereas in 1922 he works unceasingly.

Mr. Rembusch's letter accompanying the statement follows:

"Today I found an old weekly report of February, 1912, and compared it with February, 1922, a ten year jump. Inclosed is a comparative report, which tells a story more eloquently than words, because figures don't prevaricate. This, I find, reflects the general conditions everywhere, only some are worse.

"Sometimes I have made myself unpopular with exhibitors by telling the truth, because they would always rather hear a 'dream tale.' Far be it from me to give advice, but one thing is certain—no one can take more water out of a pail than it contains. I have been in the business for seventeen years and the times are the toughest in my experience. Let's hear from other 'old timers.'"

The comparative statement follows:

1912		1922
Showing 6 Days (No Sunday)		Showing 7 Days
GROSS BOX OFFICE RECEIPTS		
$364.00		$506.00
Increase in gross box office receipts in ten years 45%.		
FILM SERVICE EXPENSE		
1912		
General Film Co. per week		$ 50.00
1922		
Several Companies		225.00
Increase in film cost in ten years 350%.		

GENERAL EXPENSE	1912	1922
Water	$ .25	$ 1.00
Light and Heat	10.00	35.00
Rent	30.00	30.00
License	....	3.00
Express & Inc.	4.00	8.00
	$44.25	$77.00
Increase expense 80%.		

1912	COMPETITION	1922
1 Pic. Theatre 1 Op. House		1 Pic. Theatre Basketball
ATTENDANCE		
(@ .05 (7,280		@ .20) 2,530)
Decrease in number of paid admissions in ten years per week 200% (or almost 5,000 paid admissions less per week.)		

LABOR EXPENSE	1912	1922
Musician	$12.00	$35.00
Cashier	6.00	12.00
Accounting	....	8.00
Operator — (Projcctionist)	12.00	25.00
Manager	18.00	30.00
Ticket Taker	....	4.00
Usher	....	4.00
Janitor	12.00	18.00
Singer (Illustrated Songs)	25.00	....
TOTALS	$85.00	$136.00
Increase in labor expense ten years, 60%.		

1912	ADVERTISING	1922
$12.00		$52.00
Increase in cost of advertising, 300%.		
1912		1922
2 & 3 Reel Program		6 & 7 Reel Program
Increase in length of show, 150 to 200%.		

WEEKLY PROFITS

1912	1922
Gross Profits $170.00	Gross Profits $12.00

Decrease in profits, 1300%.
(One dollar in 1912 perhaps equal to two of 1922).
Depreciation — Insurance — Taxes not included.

SUMMARY OF PERCENTAGES

INCREASES		DECREASES	
Box Office Increase	45%	Number paid admissions	200%
Film Cost Increase	350%	Profits decrease	1300%
Labor Cost Increase	60%		
General Expense	80%		
Advertising	300%		
Length of Program	200%		

1922—Open one day more.

We Correct Mistake in "Foolish Wives" Case

San Francisco, March 4.

"Editor Moving Picture World:

'Your editorial page, March 4, enters into a discussion upon which neither of us desires to comment. We both are consistent admirers of your very splendid editorials which are unquestionably prompted by your personal desires as well as for the high standard of policy of Moving Picture World for the betterment of the moving picture industry, and by reason of same desire to correct the reference you made regarding the booking of 'Foolish Wives' in San Francisco —that it had been replaced by an independent production, 'Ten Nights In A Barroom.'

"This is incorrect. 'Foolish Wives' has not been booked in any theatre in San Francisco except by our Imperial Theatre, to open Sunday, March 12. The Rialto Theatre, which went out of business last Sunday night, expected to book 'Foolish Wives,' but in the absence of same booked 'Ten Nights In A Barroom.'

"This is the correct statement, and in justice to Mr. Carl Laemmle of the Universal, as well as to ourselves, we give this truthful statement, hoping that you may desire to correct your editorial.

"With warmest personal regards we remain,

"Sincerely,

"EUGENE H. ROTH,
"JACK PARTINGTON."

Bernheim Made Head

Julius Bernheim has been appointed business manager at Universal City by Carl Laemmle. He will work under the immediate supervision of Irving G. Thalberg, director-general, taking from that executive's shoulders a vast amount of detail work.

EXHIBITORS' PROSPERITY WEEK APRIL 16-23

Watch for the issue of April 1st out March 24th. It will contain exploitation on pictures of *KNOWN* BOX OFFICE VALUE ONLY.

The leading authorities—*Arthur James, Wm. A. Johnston* and *Joe Danenberg* have picked out winning pictures for you. They know what pictures make for prosperity. Book them on their box office value and use the exploitation suggested in the April 1st number of

MOVING PICTURE World

The oldest and newest trade paper in the field

News from the Producers

By C·S·SEWELL

Showmen Report Heavier Business Caused by "First National Week"

Reports from exhibitors all over the country are announced as indicative First National Week was a big box office stimulant, many theatres having reported the biggest business for months. At least one new box office record has been set up in many instances, and capacity business recorded in several towns. Even against bad weather, such as blizzards in the northwest, the results are said to have been such as to call forth recommendations that First National weeks be held even more frequently than once a year.

With many outlying points still to be heard from enough testimony from exhibitors has rolled in to show an increased attendence.

In Seattle the success of First National Week was made even bigger by the coincidence of a "Go to Theatre Week" movement during the same period. An official proclamation of Acting Mayor Robert B. Hesketh launched the movement, and the two drives working together cuminated in a volume of theatre attendance that Seattle had not seen for months past. The "Go to Theatre Week" included grand opera, stage attractions and vaudeville. The activities centered in the downtown district, where five of the eight motion picture houses showed First National attractions.

At the Coliseum was Marshall Neilan's "Penrod." "Hail the Woman," Thomas H. Ince's picture, at the Strand. "Polly of the Follies," Constance Talmadge's latest comedy, at the Liberty. The offering at the Rex was "Wife Against Wife," a Whitman Bennett special, with "Peck's Bad Boy," at the Winter Garden. L. O. Lukan, manager of the Seattle exchange of Associated First National Pictures, Inc., was chairman of the committee on arrangements for the week.

One of the features of the week was a parade on Thursday. The procession was gorgeously spectacular, and was headed by actors and actresses of every branch of the theatrical industry.

"First National Week" in North Central Ohio "went over big." William A. Partello, manager of the Majestic, at Mansfield, resorted to every trick that a quarter of a century of showmanship had taught him and, as a result, was as successful as any other brother exhibitor, if not a little bit more so. O. J. Bannon, of the Colonial, Elyria, made a big splurge. George J. Schade, owner and manager of the Schade, Sandusky, not only offered First Nationals at the Schade, but opened up the Plaza, he is the lessee, to First Nationals as well. George R. Moore, of the Lion, Bellevue, ran in more First Nationals in a week than he had shown in a couple of months.

August Illg, of Lorain, maintained "Tol'able David" at his Wonderland Theatre all week and played one-a-day successes that had "made good" at Wonderland.

Carl F. Miller, manager of the Strand Theatre, Fremont, was unable to offer all the First Nationals he wanted to show at the Strand, and, so opened up the Fremont Theatre, the road attraction house of which he is also manager, for the latter part of the week.

Fred P. Reichert, of Port Clinton; Charles L. Decker, the Liberty, Vermillion; R. W. Lawrence, manager of the Grand, Tiffin, and other managers of houses numbering First National sub-franchises among their assets, report big results.

"First National Week" in Louisville, is said to have been the greatest week of pictures the Kentucky metropolis has ever known.

"First National" has long been strong in Louisville. It served, therefore, to give the public a gala week of pictures. Four out of seven downtown theatres showed First National pictures through the week. At the Walnut, "The Silent Call;" at National, Charles Ray in "Two Minutes to Go;" Pola Negri in "One Arabian Night;" Kentucky, Jackie Coogan in' "My Boy;" "Alamo," "Hail the Woman." Outlying houses also showed First Nationals. The picture houses and the stores of Louisville made a display of First National banners. Throughout Kentucky and Tennessee it was the same. Paul E. Krieger, manager of the Associated First National for Kentucky and Tennessee reported unprecedented bookings of First National pictures. Successful "Silent Call" drawing contest and "One Arabian Night" poster contests that were conducted by Louisville papers.

Arch Bamberger, manager of the Empress Theatre, Owensboro, Ky., states that theatre put over one of the biggest weeks in its history on its First National Week program.

"Business was up to expectations and I expect to run another First National week shortly on my anniversary of the building my new house," wrote Joe Burton, of the Star Theatre, Toccoa, Ga. "The battle raged all week and First National Anniversary Week went over with a bang, making many converts," wired Ben Davis from the Colonial Theatre, Norwich, N. Y.

The results of George A. Rea's exploitation were apparent at the first matinee at the Forum, Hillsboro, Ohio. After this showing Rea wired to Roy H. Haines, manager of First National office in Cincinnati: "One of the season's biggest matinees. Pleased one hundred percent." The next day his message was even more enthusiastic, and was as follows: "Wonderful. Lobby jammed; sidewalk blocked, turned crowds away."

Do Not Overlook Importance of "Shorts" for Prosperity Week

LET'S make a whale of a success of Exhibitor's Prosperity Week, April 16 to 23. But we can't do this if we sit back and wait for prosperity to come to us. We must get out and hustle, lay the ground work, then meet prosperity half way and usher it in.

How can we do this? Well, for one thing, Mr. Exhibitor, by carefully planning the week's program, putting extra thought into laying it out. Let your rule for the week be to make each picture a money-making picture.

Make every reel count. Your feature pictures should of course be the very best you can lay your hands on. But, don't stop at that. Give just as much care and attention to your short subjects. For instance, select a comedy that is clean and has a good story, one that will help round out your program. If you run a scenic, don't simply ask the exchange to send you a scenic, but pick one that will give atmosphere to your entire program and which is especially suitable to the feature.

There are many excellent short subjects available at the various exchanges, and the fact that Educational has selected the same week for Educational Pictures Week and will make a drive on short subjects for this period should be of assistance to you. Then there are many other high-class short subjects which you can use.

Care in selecting and exploiting your short subjects, however, should not end with Prosperity Week. Some of the biggest houses in the country are giving more and more attention to short subjects, announcing them in newspaper advertising and in street lights. For example: The Capitol in New York made a big play on a single reel Robert C. Bruce "Wilderness Tale" which proved one of the biggest hits of the program.

When you have certain short subjects, such as a Chaplin Comedy, a Harold Lloyd subject, a Buster Keaton Comedy, an Urban short subject and certain others, you exploit it and you know that it pays you. It will also pay you to do the same thing with your other short subjects provided you use the proper selection. Make them business builders to boost box-office records.

And do not let this special attention to short subjects end with Prosperity Week; keep it up.

Author of Story Gets Publicity

"Mrs. Leffingwell's Boots," starring Constance Talmadge, which is just being revived by the Selznick Company will reach the box office public at a time when the names connected with the production will give the production a double-star value, Selznick says. Just now, Augustus Thomas, who wrote the story, is being newly publicized through a series of extremely interesting articles running in the Saturday Evening Post under the title of "The Print of My Remembrance."

"Tol'able David" Heralded as Notable Production by Critics

The interest created by "Tol'able David," Richard Barthelmess' initial production as a First National star, upon its first showing in New York, where it won the unanimous praise of magazine and newspaper critics, is being duplicated in other cities and towns.

The success of the production is graphically portrayed in the following opinions of newspaper critics in various parts of the country:

Philadelphia North American: "A superlative production of an excellent story with a superlative cast. Richard Barthelmess adds many new laurels to the many he already has. Throughout the entire film there are innumerable little touches of sweetness, naturalness wickedness that are so often left out and which add so much to the artistic value of a production."

Philadelphia Inquirer: "The photoplay is a masterpiece of direction whose main virtue is the effect of absolute simplicity and trueness to life which it makes on the spectator. The entire cast is one that ranks unusually high in producing an effect of satisfactory realism."

Philadelphia Evening Ledger: "Tol'able David" is another of the American producers' answers to the threat of foreign superiority. By it Henry King, the director reaches a niche occupied by the screen's best directors."

Philadelphia Record: "Richard Barthelmes did a remarkable thing—he made his first stellar picture one of the notable creations of the screen."

Philadelphia Evening Bulletin: "Smooth, slender, soft-eyed Richard Barthelmess, who never heaved a hairy chest or glared a cave-man glare, is the hero of about the most gripping, exciting, sit-on-the-edge-of-your-seat, feel-dry-in-the-back-of-your-throat cinema melodrama the screen has yet seen in "Tol'able David."

Atlanta Journal: "Tol'able David" may be labeled one of the best pictures that has come to the Criterion Theatre this year."

Baltimore Sun: "Perfection is a ticklish word to handle, and one chews his pencil long and reflectively before applying it to any handiwork of man. But we think we have discovered a rare instance where it may be employed with fullest justification. We refer to the photo-drama 'Tol'able David'."

Baltimore American: "'Tol'able David' is a fine film with a smashing climax."

Detroit Journal: "If you care for good acting, Richard Barthelmess in 'Tol'able David' should satisfy you completely. His screen adaptation of Joseph Hergesheimer's story is one of the really fine pictures of the year. It is a credit to its author, its star and its director."

Cincinnati Times-Star: "'Tol'able David' is more than 'tol'able.' It is certainly the best thing that came out of the movie factories in 1921 and, in the opinion of this reviewer has not been excelled by any photo-drama in any other year."

Cincinnati Post: "Seldom has there come to Cincinnati screens a more smashing, powerful film story than 'Tol'able David.' In all, it is an exceptional story."

Cleveland Plain Dealer: "Here is a picture that builds to immeasurable heights. It never wavers. It is Barthelmess at his best, and the second best film in 1921."

Buffalo Times: "'Tol'able David' ranks far ahead of the season's offerings."

Los Angeles Times: "One of the greatest pictures of the year."

Los Angeles Examiner: "The picture abounds with exceedingly human flashes, and it stays always within the realms of the entirely possible. It is these things which lift it far above the ordinary films of similar character, and give promise of making it rank among the best pictures of the year."

Los Angeles Express: "A remarkable picture and a remarkable story, from the standpoint of fidelity to type environment and acting ability is 'Tol'able David.'"

Indianapolis Star: "'Tol'able David' is, we believe, Richard Barthelmess' first starring vehicle. To our way of thinking, he has never appeared in a better picture, not forgetting 'Broken Blossoms,' 'Way Down East,' and others, and it may be appropriately added that there are not many films made whose general excellence are above those of 'Tol'able David.'"

San Francisco Examiner: "Such a climax as in this Richard Barthelmess film is rarely seen in a photo-play. 'Tol'able David' makes very 'tol'able' entertainment and is filled with keen and varying interest from beginning to end."

San Francisco Chronicle: "'Tol'able David,' the picture which is making a star of young Richard Barthelmess, is a thing to give one faith again in the screen and its possibilities. There isn't in its eight reels where the spectator, critical or lay, would suggest a change. Scenically and photographically the picture is magnificent."

Marguerite Marsh Is Signed by Fox

Marguerite Marsh again has joined the William Fox forces at the West Coast studios, according to announcement by Fox Film Corporation. Miss Marsh is leading woman for Dustin Farnum in his latest picture, "Iron to Gold," made under the direction of Bernard Durning.

Marguerite started with Griffith, and was with Essanay, Reliance and other of the early picture companies. She was born in Lawrence Kansas and was educated in San Francisco and Los Angeles. She selected the stage for a career, spent two seasons with the Raymond Hitchcock Company, and was with the Morosco stock in Los Angeles before she went into pictures. Her previous work for Fox was in the big serial, "Bride 13."

"Extra's" Medal Spoils "Shots"

An incident showing how careful moving picture directors must be in preventing inconsistencies to creep in when they are filming a picture is illustrated, says Cosmopolitan by what happened while Robert Vignola was making certain scenes for "When Knighthood Was in Flower," starring Marion Davies.

It happened that an "extra" who had won the Distinguished Service Cross for valor in France was wearing it as a watch-fob and forgot to take it off when playing his part in this costume play, the plot of which is laid about 400 years ago. It wasn't perceived until the next day when Mr. Vignola was looking over prints in the projection room, and though it was a slight anachronism which most people wouldn't notice Mr. Vignola ordered the taking again of all the scenes on which the watch-fob had caused a jarring note.

Ward & Glynne Put on Stock

Michael Glynne, of Ward and Glynne, intends installing a stock company at his Alhambra Theatre Halsey street and Knickerbocker avenue Brooklyn, beginning March 20. The opening attraction will be "Polly with a Past." Three matinees will be given and on Sunday the theatre will show vaudeville and pictures. The price scale will probably be 75 cents top.

The theatre, which is a 1,700 seat house, is now showing vaudeville and pictures under the management of George E. Kann who will continue in charge. Ward and Glynne, in addition to the Alhambra, operate the Astoria in Astoria Long Island, and the Century in Brooklyn.

Paramount Names Four for Release

In addition to "The Race for Life," the second production of the UFA series, "The Mistress of the World," the Famous Players-Lasky Corporation announces three other productions for release March 12. These are Wallace Reid in "The World's Champion" and Gloria Swanson in "Her Husband's Trademark," both Paramount pictures, and Wanda Hawley in the Realart picture, "Bobbed Hair."

Daylight Saving Bill Introduced

The Washington Board of Trade has endorsed the bill introduced in the House of Representatives some time ago by Representative Ackerman, of New Jersey, providing for Daylight Saving for the District of Columbia, beginning on the last Sunday in April and continuing until the last Sunday of September of each year.

Members of the committee and the board of trade as a whole believe that Washington business men would be much benefitted by the adoption of this bill, and it is expected that it will be vigorously pushed. The motion picture men of the District are opposed to it. The florists and truck gardeners of the District of Columbia are also opposed to this legislation.

Films Received with Enthusiasm

Reports coming into New York from various localities all over the country bespeak a most unusual enthusiasm for the Kineto pictures which are being distributed by the W. W. Hodkinson Corporation, Kineto Company says.

The feature production, "The Four Seasons," and the series of one-reel biographical-dramatic classics in "The Great Authors" series, are both getting big audiences and the finest praise, it is stated.

William Duncan Finishes Work

William Duncan has finished his share of the work on "The Silent Vow," his latest production of life in the Canadian northwest. He not only directed the production but also played two roles.

Pathe News Pleases Showmen by Rapid Handling of Big Events

Pathe News reports reward in the shape of many new exhibitor contracts growing, it says, out of its recent exclusive and earliest screened motion pictures of current events.

The characteristic sentiments on this subject entertained by regular subscribers to Pathe News are expressed in letters from Manager Connors, of the Marion Theatre Company, Marion, Ind.; Manager George Fischer, of the Woodlawn Theatre, Chicago, and Myron W. Morse, Flag Custodian, Newark, N. J.

Make the ticket selling machine ring from the opening to your final show-book program from pictures advertised in April 1st issue for PROSPERITY WEEK. $ $ $

SCENES FROM "SISTERS," FEATURING SEENA OWEN, MATT MOORE AND GLADYS LESLIE. AN INTERNATIONAL FILM SERVICE COMPANY PRODUCTION. DISTRIBUTED BY AMERICAN RELEASING CORPORATION

G. Stewart Is New Christie Star

With the return of Charles H. Christie, general manager of the Christie Film Company, to his studio from the East, the announcement was made that he had signed up George Stewart, younger brother of Anita Stewart, to star in Christie Comedies to be made for Educational release.

At the same time the arrival of Charlotte Stevens, Chicago beauty contest winner, to begin work in these fun films, was made known.

Pyramid to Make 16 Super Pictures

Speculation in the motion picture industry as to the manner in which Pyramid would release its super product to the motion picture trade is ended with the announcement by Pyramid Pictures, Inc., that an agreement has been reached whereby the American Releasing Corporation will release the sixteen super attractions which are to be made by Pyramid during the current year.

M. E. Felt Praises "Ruling Passion"

That George Arliss's latest film production, "The Ruling Passion," was acclaimed as one of the finest pictures ever produced, when this United Artists' release was shown at Felt Brothers new Aldine Theatre Philadelphia, is the gist of a message sent by M. E. Felt to United Artists' home office. At the same time Mr. Felt asked that arrangements be made so that he could play a return date with the picture.

Progressing with Vitagraph Film

"My Wild Irish Rose," the Vitagraph special production, is going steadily forward at Vitagraph's West Coast studio, under the supervision of David Smith. The picture was started under the working title of "The Shaughraun," at it is on this Dion Boucicault play that the picture is based.

American Releasing Will Handle "Sisters" Made by International

American Releasing Corporation, the new Walter E. Greene-F. B. Warren coalition, will distribute the International Film Service Company's production, "Sisters," from the novel by Kathleen Norris, directed by Albert Capellani, with a star-cast including Seena Owen, Matt Moore and Gladys Leslie.

Release date is set for April 2, on which date this production will open in several of the large cities, supported by a nation-wide publicity and advertising campaign in the seventeen Hearst newspapers and serial publication of the story.

"Sisters" has been completed and will be in the exchanges early in March and giving first-run accounts practically a month in which to take advantage of the exploitation opportunities that the story possesses.

World-wide distributing rights to "Sisters" are controlled by American Releasing Corporation.

A big advertising and exploitation campaign has been devised, both to introduce and support this production, and it is announced it will be kept vigorously in the daily newspapers, magazines and trade journals for months longer than any picture.

Three Selznick Productions Are to Be Issued in March

There will be three Selznick pictures circulated through Select Exchanges during March—two in the star series and one revival of a Constance Talmadge early success. March 10 has been set for the release of "Mrs. Leffingwell's Boots;" March 20 brings Conway Tearle, in "Love's Masquerade," and March 30 is the date for Elaine Hammerstein's "Reckless Youth."

"Mrs. Leffingwell's Boots" was made from the Augustus Thomas stage play of the same title. Conway Tearle's newest issue, "Love's Masquerade," was directed by William P. S. Earle. "Reckless Youth" was written by Cosmo Hamilton and direction was by Ralph Ince.

Goldwyn Starts Production on R. Hughes and P. B. Kyne Stories

Activity at Goldwyn's Culver City studio is increasing. In addition to the filming of Basil King's new photoplay, "The Dust Flower," and the finishing touches which are being put to Anzia Yezierska's "Hungry Hearts" and Rupert Hughes' "Remembrance," in the laboratories, work has been begun on two new photoplays.

One of these is by Rupert Hughes and has been adapted from his own short story called "Bitterness of Sweets." The author will direct. The second story on which production has been started, is the film version of Peter B. Kyne's story, "Brothers Under the Skin."

Elaborate Brochure Is Being Made for "Wilderness Tales"

A sixteen-page brochure to be printed in rotogravure is being prepared by Educational to give exhibitors, Educational says, an idea of the beauty of the new series of pictures by Robert C. Bruce called Wilderness Tales. The first of the series, "And Women Must Weep," had its premiere at the Capitol Theatre, in New York, recently, and the rest of the series will follow one a month.

The idea of the brochure is not, it is said, to present advertising arguments for the picture, but to provide a pamphlet so beautiful that most exhibitors and others who receive it will want to preserve it for the sheer beauty of the work and of the pictures reproduced.

Film Company Changes Name

Major Fiorella H. LaGuardia, general counsel of Star Productions Company, announces that the name of the organization will be changed to Cassinelli Pictures, Inc. Major LaGuardia, formerly president of the Board of Aldermen of New York City, saw motion pictures made for the first time in his life last week when he visited the Harry Levey studio in West Thirty-eighth street, where Tom Terriss was directing Dolores Cassinelli in "The Challenge."

Goldwyn Selects An All-Star Cast

An all-star cast has been selected for Goldwyn's first Peter B. Kyne story, "Brothers Under the Skin," work upon which is now under way at the Culver City studios.

Helene Chadwick and Richard Dix have been cast in two of the four most important roles. Others in the cast include Norman Kerry, Claire Windsor and Mae Busch.

GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
COMING TO THE
MARK STRAND
BROADWAY & 47th STREET

Naval Men Parade to Theatre to See "Battle of Jutland"

Educational says that one of the finest pieces of exploitation work ever done for any picture on the Pacific Coast was that which ushered in the run of "The Battle of Jutland," Educational's three-reel special, at the Granada Theatre in San Francisco, the week of February 26-March 4.

With the cooperation of G. C. Blumenthal, manager of the Educational branch in that city, J. A. Partington, manager of the Granada, effected a link-up with the San Francisco Chronicle, and called Monday, February 27, "Navy Day." Officers and men from the Pacific Fleet and the naval training station at Goat Island to the number of two thousand marched in regular formation up Market street from the ferry to the Granada Theatre, led by the navy band from Goat Island.

Admiral Eberle, commander of the Pacific Fleet, and Admiral Hutchison, chief of staff, preceded the marching bluejackets in automobiles furnished by a couple of automobile agencies. Captain Jackson of the U.S.S. New York, Captain Shoemaker of the New Mexico, and many other officers from the vessels lying in the San Francisco harbor, accompanied them.

When the marchers reached the Granada Theatre, they found it elaborately decorated with a large number of navy signal flags, provided through the courtesy of one of the commanding officers.

"It is a remarkably interesting film," said Captain Zeigenmeier of the U.S.S. California. "Every move of the two fleets is clearly shown, and it makes analysis of the action easy to follow through." Generous praise was given to the picture by other officers of the fleet, who pronounced it "a concise medium for showing the formations and maneuvers of modern-day naval warfare."

The newspapers of San Francisco, it is reported, gave the event a large amount of space. Previous to the showing of the picture at the Granada, Manager Blumenthal had obtained a considerable amount of newspaper publicity through a private showing of "The Battle of Jutland" to which high officers of several vessels then in the harbor were invited, as well as newspaper men.

Bookings on this short subject are being reported to Educational's home office in large numbers, it is said. In Los Angeles the Symphony Theatre began an indefinite run of "The Battle of Jutland" on March 5. When the picture was booked by Skouras in St. Louis for simultaneous showings at the New Grand Central and the West End Lyric for the week of March 12, the theatre management undertook an extensive newspaper advertising campaign, spending more on the advertising than the film rental cost. The picture is to be staged as the big feature of the week.

The latest bookings reported are for the Finkelstein and Rubin houses in Minneapolis, St. Paul and Duluth, where short subject programs are contemplated to accompany the three-reel feature.

A request for information as to the earliest possible presentation of the picture in Washington for the benefit of officers who were unable to see it when Educational presented it at the Marine Barracks, has been received at the Educational home office from Commander F. J. Cleary, who, as chairman of the Entertainment Committee of the Army and Navy Club, Washington, wrote that he was "interested in obtaining for presentation in our clubhouse the film entitled 'The Battle of Jutland,' which was presented at the Marine Barracks.

"There are a number of officers who were unable to view this film when presented at the barracks that would be very desirous of seeing it if it could be again presented in Washington," he said.

Vitagraph Gets Six Reel Comedy

"Too Much Business," a straight comedy in six reels, adapted from Earl Derr Biggers' original story in the Saturday Evening Post, "John Henry and the Restless Sex," has been acquired by Vitagraph.

The all-star cast is headed by Tully Marshall. Others are Ethel Grey Terry, Edward Horton, John Steppling, Carl Gerard, Mark Senton, Tom Murray, Elsa Lorimer and Helen Gilmore.

Metro Film for Release March 27

Mae Murray this week completed camera work on her new Tiffany production, "Fascination," which will be released by Metro on March 27, presented by Robert Z. Leonard.

Honor Film Men

Harry F. Crandall and Tom Moore have been named members of the Committee on Conventions, of the Washington Chamber of Commerce, for the year 1922. In view of the drive being made by this organization to increase the number of visitors to the city, this will be one of the most important of its committees. These moving picture men have taken a great deal of interest in the work of the Chamber of Commerce and they will be called upon to do a great deal toward booming the city.

Crowds Pack Strand to See Vitagraph's "Sheik's Wife"

A large crowd, Vitagraph says, jammed the large lobby of the Strand Theatre on Broadway all day Sunday, March 5, waiting for an opportunity to see Vitagraph's big French special production, "The Sheik's Wife," which was making its premiere on this side of the Atlantic.

For the whole of the preceding week an elaborate advertising campaign had been carried on in the pages of all the metropolitan newspapers. This advertising brought out the crowds.

The general verdict of the newspaper critics was favorable, Vitagraph states. Almost all the reviewers were enthusiastic in their praise, it is stated. They all were particularly impressed by the colorful atmosphere and the realism of the local color which had been obtained by actually filming the picture in Arabia, Vitagraph says.

Working Hard on "Reckless Youth"

Selznick says that when Elaine Hammerstein's production of "Reckless Youth," is finally completed more time and attention will have been bestowed upon it than is usually required to complete the average Selznick production. Most of the work was done on schedule time, but there were sections of the story that demanded unusual care and attention to detail.

Says Miss Westover's Marriage Can Get Publicity for Showmen

In the advertising issued by the Selznick organization there is nothing said about the fact that Winifred Westover, leading woman for Conway Tearle, in "Love's Masquerade" is now Mrs. W. S. Hart, and if she is referred to as Mrs. Hart it will be only through the initiative of the exhibitor who shows the newest Tearle release, Selznick says. This decision was arrived at through the prompt compliance with a request by Miss Westover.

However, there can be no objection, Selznick says, to showmen making publicity capital of Miss Westover's marriage for "Love's Masquerade," but they will nowhere find Miss Westover referred to specifically and separately as Mrs. W. S. Hart in Selznick's own exploitation material.

Margaret Beecher In Playgoer's Film

"Sunshine Harbor" is the title of the next release of Playgoers Pictures. It is in five reels and is scheduled for release on April 2nd. An advance statement says that it is marked by a splendid heart interest and a story which carries on from the quiet beauty of a Southern estate to the hustle of New York's business life. Prominent in the cast is Margaret Beecher, a newcomer, and a girl of beauty and fine screen personality. She is the granddaughter of Henry Ward Beecher, the famous Civil War figure, and a grand-niece of Harriet Beecher Stowe, who wrote "Uncle Tom's Cabin." Others in the cast include Howard Hall, Ralph Harolde, Coit Albertson, Dan Jarrett and Myra Brooks.

"Sunshine Harbor" was produced and directed by Edward Hemmer from the story by Jerome N. Wilson. It is said to be a rare treat for those who appreciate good taste and beautiful settings. A rousing fist fight between two of the male principles, a realistic fire culminating in a tremendous explosion and the exciting rescue of the heroine are among the thrills. Playgoers Pictures declares that "Sunshine Harbor" should not be mistaken for a sea story, for, in reality, it is a dramatic recital of the career of a spirited Southern girl who becomes estranged from her father over the candidacy of a prospective husband, and who comes to New York to make her way as a newspaper girl.

C. Wilson's Third

"This Way Out" is the third story that Goldwyn has bought from Carey Wilson, a new film writer, recently attached to its scenario department.

"Dollar Devils" Nearly Finished

"Dollar Devils," the first big Victor Schertzinger production, being made at Santa Barbara, for release through Wid Gunning, Inc., is near completion. Joe Dowling, of "Miracle Man" fame, is one of the all-star cast.

"Come on Over" Heavily Booked

"Come on Over," the very Irish Irish-American comedy by Rupert Hughes, which Goldwyn has prepared for release St. Patrick's day week, has received scores of bookings, says a statement from Goldwyn, for showing during that week.

Powell Directing

"The Ordeal," written for the screen by W. Somerset Maughan, author of "The Moon and Sixpence," and "The Circle," has gone into production at the Lasky studio under the direction of Paul Powell. It will be a Paramount picture, starring Agnes Ayres.

Four Hal Roach Comedy Companies Making Films to Be Released by Pathe

As a forerunner to important announcements which will mean the introduction of several new comedy units to the Pathe releasing schedule, Hal Roach has added four of the best known comedy directors on the West Coast to his staff at Culver City.

The Roach organization has been further augmented by two nationally known cartoonists, who will assist in the preparation of stories for future Roach comedies. There are now four companies operating on the Culver City lot, in addition to the Ruth Roland Serial Company, producing "The Timber Queen."

The new directors at the Roach plant are Bob McGowan, William Beaudine, Al Santell and Gil Pratt, all of whom have won success in the comedy field. Tom McNamara, creater of "Us Boys" comics, with their nationally known characters, Skinny Eaglebeak Spruder, *et al*, has been engaged to write the stories for a new series of children and animal comedies. C. H. "Duke" Wellington, cartoonist of "Pa's Son-in-Law" fame, is another important addition to the Roach staff. Another newcomer to the Roach studio is George E. Reehm.

Charles Parrott continues as supervising director of all the comedy production units with the exception of the Harold Lloyd Company. Fred Newmeyer continues in that capacity.

Pleasing Reports

Following a series of eighty days booking of "The Ruling Passion," starring George Arliss, a distinctive picture distributed by United Artists' Corporation, Arthur G. White, booking manager for the "home territory" of the U. B. O. (Keith-Moss chain) in the Palace Theatre Building, New York City, recently expressed himself as gratified with the reports he received from all of the theatre managers in which the Arliss comedy was shown, United Artists reports.

Pathe Reports Larger Demand for Serials in All Localities

Pathe reports that announcement of the release date of the forthcoming Charles Hutchison "stunt" serial, "Go-Get-'Em Hutch"—April 9—has produced evidences of greatly increased serial activity in all sections of the country. Correspondence from branch exchanges, Pathe says, shows exhibitors fully alive to the advantages accruing from advance bookings of the alternating releases of the Hutchison and the Ruth Roland productions, especially in view of the big success of both "Hurricane Hutch" and "White Eagle."

Anita Stewart Completes Film

Anita Stewart's latest picture for Louis B. Mayer, "Rose o' the Sea," has been completed under Fred Niblo's direction. This is the latter's second consecutive picture with the star, the other being a dramatization of Herbert Bashford's play, "The Woman He Married." Both will be released through First National.

Irvin Willat to Direct Picture

According to an announcement made by Jesse L. Lasky at Hollywood, Irvin Willat has been engaged to direct a special production for Paramount with Dorothy Dalton, which has the tentative title, "The Chattel."

Mr. Willat will be remembered by screen patrons for his splendid work in directing two Thomas H. Ince productions for Paramount, "Behind the Door" and "Below the Surface," both starring Hobart Bosworth.

Paramount Films Interest England

John Cecil Graham, managing-director of Famous-Lasky Film Service, Ltd., recently returned to his post in London after a visit of several weeks at the home office of the Famous Players-Lasky Corporation. British exhibitors, he reports, are taking great interest in the celebration of the tenth anniversary of Paramount Pictures and, though their programs for the month of March were booked months in advance, have shown a willingness to make the month a memorable one by taking advantage of the Paramount anniversary exploitation campaign.

Chicago Takes to "Prodigal Judge"

Chicago, Vitagraph says, has followed the example of New York in putting the stamp of approval on "The Prodigal Judge," the Vitagraph special based on the novel by Vaughan Kester, which ran for three weeks at the new Cameo Theatre, Forty-second street and Broadway.

The film had its Chicago premiere Sunday, February 25, and so great was its success, it is stated, that it was held over for an additional week. Other big Chicago theatres have booked the picture for later runs, the first to obtain it being the Castle Theatre, where it will open a week's engagement March 12.

"Reckless Youth" a March Release

The camera work on "Reckless Youth," fifth of the Elaine Hammerstein star series pictures to be made by the Selznick Company, has just been completed. The production is now being edited and titled for release the latter part of March.

Making Drive to Place Service

Following fourteen months of effort on the part of the Kinograms Publishing Company, Educational Film Exchanges, Inc., is making a special drive to put this news service in every theatre in the country. Leo Burnstine, who was formerly connected with Fox, has been appointed special sales representative for Kinograms.

Engages de Grasse

Announcement is made by Arthur S. Kane, of the Charles Ray producing organization, that Joseph de Grasse has been engaged to direct Mr. Ray in his first production for United Artists' Corporation.

Censorship and Sunday Closing

The censorship and Sunday closing question has again bobbed up in Indiana. The Elkhart council of the Parent-Teacher Association, at a meeting this week at Elkhart, appointed a committee to prepare a resolution to be submitted to the city council, requesting it to create a motion picture censorship board.

In a long discussion, several members of the parent-teacher organization asserted that some of the moving pictures shown in Elkhart recently had "exercised an unwholesome influence on the school children and militated against the moral welfare of the community." A difference of opinion was expressed as to the proper method of correcting the situation.

At a mass meeting held at the Methodist church in Huntington plans were perfected for the organization of the Huntington Law and Order League to begin a fight against the operation of motion picture theatres in Huntington on Sundays. Just what action the new organization proposes to take has not been made known.

THE

BURTON HOLMES LABORATORY

IS UNDER THE PERSONAL DIRECTION OF

OSCAR B. DEPUE

WHO HAS BEEN WITH BURTON HOLMES FOR 30 YEARS

AS FELLOW-TRAVELER, CINEMATOGRAPHER AND LABORATORY MANAGER

HE WILL GIVE YOUR WORK HIS PERSONAL ATTENTION AT 7510 NORTH ASHLAND AVENUE, CHICAGO

News of the West Coast

By W. E. KEEFE

Louis Burston has selected the cast for his special production co-starring Garreth Hughes and Bessie Love. This includes Irene Hunt, formerly associated with D. W. Griffith, William Machin, who played with Jackie Coogan in "My Boy;" Otto Lederer, Helen Gilmore, Mollie Thompson, Hal Wilson and Aggie Herring. W. S. Van Dyke has been selected as director, with Arthur Todd at the camera. The temporary title of the production is "The Soul of a Child." "Queenie," the dog actress, plays an important role in the production. More than $5,000 was paid out to extra people during the first three days in production.

* * *

Mack Sennett has added another director to his large staff of picture producing experts in the signing of Gus Meins, who until two years ago was a well-known newspaper and magazine cartoonist and illustrator. In conjunction with George O'Hara, who has also been engaged by Sennett as director, he will shortly begin with a new series of two-reel comedy specials.

* * *

Arthur B. Lamb, one of the best known men in the local motion picture industry, leaves this week for Cincinnati where he will assume charge of the Metro Exchange office. Lamb has been with Metro for more than five years in an executive position.

Maurice Tourneur and members of his "Lorna Doone" Company are spending two weeks in the Santa Anita canyon getting snow and flood scenes for his production based on the famous novel by R. D. Blackmore.

* * *

J. Robert Rubin, general counsel for Louis B. Mayer and also treasurer for the Mayer organization, has arrived on the coast for a conference with his chief. Oscar Grossberg, financier of Boston, who is interested in the Mayer studios, is also a Los Angeles visitor.

* * *

Among the big specials to be produced by Warner Brothers at their Hollywood studios are from "Rags to Riches," with Wesley Barry in the leading role. He will also play the stellar role in "Little Heroes of the Street." "Main street," the novel by Sinclair Lewis, will be filmed as will also "Brass," one of the most popular novels of the day.

* * *

The old Balboa studios, at Long Beach, have been re-opened and stage space and equipment is being rented to independent companies. A. J. Thorne, a well-known theatrical man of Seattle is general manager, while Rex Thorpe, formerly production manager for the Border Feature Film Corporation, will have charge of the leasing contracts.

* * *

E. W. Hammonds, president of Educational Film Exchanges, is a visitor in Los Angeles, dividing his time betwen the Ambassador Hotel and the Educational Exchange, where he is making arrangements for Educational Week, April 16 to 23, when an intensive drive will be made on the bookings of Christie comedies, Mermaid-Ham Hamilton comedies, Torchy and Campbell comedies and other Educational releases.

* * *

Harold Lloyd's next comedy, following the completion of "Grandma's Boy," is being prepared at the Hal Roach studios by Jean Havez, Sam Taylor and Roach.

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Mal St. Clair, associated with Mack Sennett and Buster Keaton for several years, has been engaged by Hunt Stromberg to direct "Bull" Montana in the first Stromberg production to be produced at the United studios. S. Rex Taylor will have charge of the scenario department. Pliny Goodfriend will have charge of the first camera with Steve Evans turning the second. The title of the first production will be "The Ladies' Man," with "Fresh from College" as the second vehicle for Montana.

The Mission Film Corporation has started production on the first Kathran Cuddy fairy story based on the well-known Hans Andersen fairy tale, "Shepherdess and the Chimney Sweep." Ernest Traxler, general manager of the Mission Corporation, is in charge of production.

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A. C. Raleigh, editor of the Jensen Von Herberg magazine, Screenland, and manager of the Columbia Theatre, of Portland, Oregon, together with Earl C. Brownlee, dramatic editor of the Oregon Journal, of Portland, are watching picture production at first hand at the Mayer studios.

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Arch Reeve, the newly elected president of the Western Motion Picture Advertisers, has just announced committee appointments to carry on the work of the organization in 1922.

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A telegram has just been received at the United studios from M. C. Levee, president of the organization, who is now in New York, stating that the Selznick producing units would be in Los Angeles and working at the United Studios within the next month. The wire did not state whether the units would come out individually as they finished in New York or whether they would all make the journey at one time.

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David Hartford has succeeded William D. Taylor as president of the Motion Picture Directors' Association.

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Clyde Westover and Lottie Horner, who have been collaborating on a new story for the Louis Burston productions, have been requested by a New York publisher to make the initial experiment of writing a book-length novel from a film. The story is "The Man from Downing Street," an original story by them, starring Earle Williams.

Independent Studios Busy on Attractions for First National

"Full speed ahead" characterizes the situation in the independent studios where pictures are being made for release through Associated First National Pictures, Inc. Having completed "Pay Day," a two reeler, Charles Chaplin is now engaged in preparing to start work on its successor. "Pay Day" required six months of the comedian's time. Chaplin has evolved a large number of side-splitting situations around the role of a henpecked husband who tries to hold out a couple of dollars on friend wife on pay day. Edna Purviance plays opposite, but not as the wife.

Norma Talmadge is now working on the second of her new pictures. "Smilin' Through," the first has been edited and delivered to the New York office of First National. "The Duchess of Langeais" is the second of the series. The story is laid in old France, and the Palace of Versailles is used as the setting. Its exterior and portions of the interior, including the grand ballroom, were reproduced in Hollywood. In the ballroom scene 1,000 players appear, each one of them in the costume of the time.

In course of editing is "The Masquerader," produced by Richard Walton Tully and starring Guy Bates Post, who appeared in the stage version. The interior of the House of Commons, in London, was reproduced at the United Studios, and it is the scene of many of the play's big dramatic moments.

At the Sennett Studios work was resumed this week on "Suzanna," in which Mabel Normand is being starred in a new type of role—that of a Spanish senorita. It is being directed by F. Richard Jones, who also was responsible for "Molly O."

"One Clear Call," a John M. Stahl production is now in the cutting room at the Louis B. Mayer studios. More than 200,000 feet of film were shot. The story is laid in Alabama, and the cast includes Henry B. Walthal, Milton Sills, Claire Windsor and Irene Rich. At the same studio Director Fred Niblo has finished the cutting of "The Woman He Married" and is now engaged in editing "Rose o' the Sea," both of them starring Anita Stewart. Allen Holubar, the creator of "Man-Woman-Marriage" is now filming the final scenes for "The Soul Seeker," starring Dorothy Phillips.

Katherine MacDonald and her company are now at Truckee, in northern California, filming snow scenes for "The Woman Conquers."

The Ince Studios at Culver City are busy on "The Hottentot," a picturization of the famous William Collier comedy; now being cut. "The Brotherhood of Hate"; will go into the cutting room following the filming of a few additional scenes. "Jim," now being edited.

Work was begun on two new Ince productions, "Someone to Love" a drama of a Canadian trading post, was written by C. Gardner Sullivan and "A Man of Action," a comedy drama written by Bradley King.

Constance Talmadge is preparing for a new play, following the completion of "The Primitive Lover."

O. Moore in New Selznick Picture

The forthcoming special production starring Owen Moore continues to absorb a great deal of the attention of Myron Selznick, vice president in charge of production, and his associates in the Selznick organization.

Selznick says it is the biggest and most important production yet made by that organization.

Atta Boy—Get ready for a big show with big money-making pictures and a big fat box office return. Build your program from pictures advertised in April 1st Number. $ $ $

Keeping in Personal Touch

By FRITZ TIDDEN

IT had been originally intended to hold the Old Timers' Dinner some time during the last week in March. The committee has now decided that a postponement until early April would be more agreeable to the numerous young old timers that have signified their intention of attending as there are so many affairs scheduled to take place in the latter part of March that the social strain would be too intense and that the families of the men attending might forget how the diners out looked.

And then there is the pocketbook strain to be considered, even though our dinner will be moderate.

The response to the announcements of the Old Timers' Dinner has been more voluminous than even the most optimistic could have hoped for. Between us all, when we originated the idea of the dinner we placed what we thought a careful estimate at about thirty-five eligibles who would be in New York and able to attend. We already have received many more than that number of responses and there are many who we know wish to attend but have not gotten around to filling out the blank conveniently placed northeast of here.

We repeat, we know they wish to attend. Our "probable" list contains an auspicious number of names. And by not filling out the blank on this page these men do not know what they are getting themselves in for, which is principally a personal call from this particularly persistent young man or from some member of the committee. So if those who have not signified their intention of attending wish to relieve themselves of a deluge of callers they had better make the necessary motions on the little blank.

This is not a threat. It is a promise.

"Eventually—Why not now?"

* * *

Some statistic hound on the Sunday Magazine section of the New York World wrote a story to the effect that the most popular moving picture, in point of number of persons seeing it, is "Tess of the Storm Country," which Mary Pickford made some years ago. He says that the popular belief is that "The Birth of a Nation" holds the record for witnesses, but such is actually not the case. The statistician states that the Pickford film has had wider distribution over the seven years of its life, being shown again and again all over the country.

He says so many prints have been made from the original negative of "Tess" that it has actually been worn out, and this spring Mary will remake the picture, following the same scenario, but on a more elaborate scale, for the appeal of this picture is perennial.

Interesting, if true.

* * *

Ellen Terry, the famous English actress, who is probably the most popular player in the world besides Bernhardt, threatens to rival the French star in another respect. She has appeared in moving pictures, acting in "Potter's Clay," which will be released in England shortly. Miss Terry is seventy-four years of age. She plays the part of an old woman, but the character runs through virtually every scene in the picture.

One English critic said in a review of the film:

"In spite of her age her genius and wonderful power of acting have survived and she endows the role she is playing with a vital living art that is not generally found in film acting."

* * *

A. H. Giebler, formerly coast correspondent for MOVING PICTURE WORLD, is now handling publicity for the Paul Gerson Pictures' Corporation, producers of two-reel comedies in San Francisco. Gieb is also helping Bob Eddy dope out gags for the comedies.

* * *

Bert Ennis has gone to Havana on a month's vacation. We refrain from making the obvious comments except to say that some guys have all the luck.

* * *

Zane Grey, the author, has gone hunting, fishing and looking for gold in the Sonora region of Mexico. It is stated he has two ships and a company of Indian gunfighters. It is not stated that he has a moving picture camera with him, but we will wager a last year's season pass to the Polo Grounds against our chances for heavenly rest that he did.

* * *

Melodrama is running wild on Broadway this week. "The Mistress of the World" is at the Rivoli and Rialto, "The Sheik's Wife" is presented at the Strand, "The Loves of Pharaoh" remains at the Criterion, "Wild Honey" is playing an extended engagement at the Central, "The Vermilion Pencil" is at the Broadway, Rothafel placed "Foolish Wives" in the Capitol and "Determination" is the feature at the Cameo. All but three of these pictures are foreign made.

Coming! The Old-Timers Dinner!

HOW long have you been in, on, or of, the moving picture business? Has it been ten years? If it has, you are an old-timer, a young old-timer, and you are eligible to attend the

OLD-TIMERS' DINNER

which will be held within a short time, and in a place, at a time, and price decided by the committee. Joseph Miles has consented to act as chairman of the credentials committee. The sentiment has been sounded and it's for the dinner and all that it will mean to those who are eligible to attend.

The committee will pass on your claims promptly. If you have put in ten years in this, the greatest of all businesses, finest of all human endeavors, send word to the undersigned in care of Moving Picture World, 516 Fifth Avenue, and send word today. You will want to be a part of it.

This notice has been run several times. A great many replies have been received. To those who have already signified their intention of taking part in the Old-Timers' Dinner, or will do so now, this opportunity is taken to notify them that in the near future they will be given full particulars by mail.

I take this opportunity of signifying my intention of attending The Old-Timers' Dinner.

Name .....

Address .....

Ten years ago (or before) I was.....

.....

.....

Don't hesitate. Why wait until the last moment? Send in the filled out blank today. You will want to be among those who will make the Old-Timers' Dinner a memorable occasion. FRITZ TIDDEN.

MILDRED E. PHILLIPS

Associate editor of Fox News. She has the distinction of being the first woman to hold such a position on a news reel

WALTER LINDLAR

This pen-and-ink sketch of Paramount's assistant manager of exploitation was done by John LeRoy Johnston, exploitation manager for Southern Enterprises of Texas

DAGMAR DAHLGREN
In a scene from "Kiss and Make Up," Educational-Christie Comedy

Director Alfred E. Green has "discovered" a new star. He "found" him at 7:30 Sunday morning. He is one of the youngest contenders for stellar honors in the film colony today, being only a few days old and weighing but slightly over 7 pounds.

Director Green is buying the cigars and Mrs. Green is the recipient of many beautiful bouquets at the Clara Barton Hospital where the happy event took place. The Green's have another young son, Marshall, age three.

* * *

A remarkable aggregation of well-known stage and screen stars will accompany Marcus Loew to Boston to open his new State Theatre on March 13.

They will travel to Boston in four private cars. Mr. and Mrs. Marcus Loew will head the party. Mr. Loew's guests include Mack Sennett, Thomas Ince, Mr. and Mrs. David Loew, Mr. and Mrs. Arthur Loew, Mae Murray and her husband, Robert Z. Leonard; Theda Bara and her husband, Charles Brabin; Eugene O'Brien, Conway Tearle, Doraldina, Sheldon Lewis, Virginia Pearson, Viola Dana, Bert Lytell, Miriam Cooper, Montagu Love, Loretta McDermott, Rubye De Remer, Ann Forrest, Creighton Hale, Johnny Hines, James Kirkwood, William Collier, Jr., Audrey Maple, Betty Browne, Mrs. Marshall Neilan, Teddy Sampson, Marguerite Clayton, Billie Dove, Louise Fazenda, Craufurd Kent, Betty Woodmere, Edith Stockton, Zena Keefe, Madeline Lubetty, Vivienne Osborn, Hermine Shone, Nina Whitmore, Irene Olson, Mary Anderson, Grace Valentine and others.

* * *

Bert Adler picture postcards us from Salt Lake City, mailing us a tasty chromatic representation of the Mormon Temple. Bert is making a tour in the interests of George Arliss pictures. On the space reserved for correspondence on the front elevation of the card, Bert states that exhibitors around Salt Lake City are especially cheerful in view of the fact that the copper mines expect to resume work shortly.

* * *

Lucille Carlisle, Larry Semon's leading lady, wonders if we realize how much we use such little words as "in." For instance, glance over this list.

"Drop-in," says the hostess.
"Cut-in," says the director.
"Roll-in," soy the dollars.
"Rais-in," says the home-brewer.
"Spud-in," soys the oil driller.
"Believe-in," says the preacher.
"All-in," says the prizefighter.
"Kick-in," says the undertoker.

* * *

Ethel Clayton, accompanied by her brother and mother, left last week for her home in Hollywood after a vacation in New York.

* * *

Incorrigible Walt Hill says that moving picture stills violate no amendments.

* * *

William Vogel has arrived back in New York.

* * *

It is reported that Jackie Coogan will go abroad soon to make "Oliver Twist."

* * *

Guy A. Graves, who has been identified with Proctor theatrical interests for about twenty years, has just resigned as manager of Proctor's Theatre in Yonkers, N. Y., to assume management of the New Strand Theatre in that city. Mr. Graves started in as a ticket seller in the Leland Theatre, in Albany, twenty-two years ago.

It is probable that "Island Wives" are entirely surrounded by husbands.

* * *

Joe Engle is in town from Los Angeles.

* * *

Tom North has returned from his six months' stay in Australia in the interests of First National.

* * *

Mary Anderson dropped us a postal from Superior, Wis., where she stopped over in her gypsying around in a go-where-you-please manner making personal appearances. She assures us she is having the time of her life during this adventure, but is anxious to return to California.

* * *

Following the inauguration of the Goldwyn Sales Council several important changes are announced in the management of the Goldwyn branches. Cecil Maberry, formerly Chicago manager; J. E. Flynn, manager in Detroit, and S. Eckman, Jr., manager of the New York Exchange, have been made members of the newly formed council.

To fill the vacancies left by the transfer of these officials, managers have been appointed as follows: Sidney Harris, formerly assistant to Mr. Eckman in the New York Exchange, has been named manager; Harry S. Lorch, for some time manager of the Omaha branch, goes to Chicago in place of Mr. Maberry; Ben B. Reingold, assistant sales manager in Chicago, succeeds Mr. Lorch in Omaha, and F. J. Downey is promoted from assistant sales manager to manager of the Detroit office.

* * *

Influenza has reached Charlie Chaplin. He is ill in his home in Hollywood. The attack is not serious and he will be out in a few days.

* * *

Hugo Riesenfeld gave a "farewell dinner" at the Hotel Astor, March 2, to George G. Shor, retiring publicity director of the Rivoli, Rialto and Criterion Theatres. The guests consisted of members of Mr. Riesenfeld's staffs and friends, and included Felix Kahn, Josiah Zuro, Frederick Stahlberg, Victor Wagner, Joseph Littau, Claude E. Millard, Harry Rubin, Joseph LaRose, Fred Cruise, Donald Campbell, Max Cooper, Henry Falk, Abraham Brenner, Harry Sheehan, Abraham Meyer and Louis Gardy.

It must be admitted that film bathing girls keep their beauty in good shape.

* * *

Having enjoyed a two months' vacation on her return from Rome, Violet Mersereau sailed for Italy last week with her mother and sister. In Rome she will rejoin the J. Gordon Edwards Company on its return from Egypt, and play the feminine lead in "The Shepherd King," which Edwards is filming abroad for William Fox. This is the play that scored a big success on the stage several years ago when it was produced by Wright Lorimer.

* * *

Viola Dana, the Metro screen star, was acting mayor of Nashville, Tennessee, for ten minutes last week.

Mayor Felix Wilson, after welcoming her to the city, turned his official chair over to her and told her that Nashville belonged to her to do what she wanted with it.

* * *

Whether or not it is the film or the novel that has the most effect on the minds of the young is hard to tell. But, nevertheless, a reporter for the New York World heard an all-American flopper describing her lotest beau to a friend, saying that he was "very sheik."

* * *

Silas F. Seadler, well-known in the industry, first as a member of the Realart publicity department, and more recently as director of advertising and publicity for Arthur S. Kane, has joined the Goldwyn staff under the direction of Howard Dietz, director of advertising and publicity. Si's particular work will be the preparation of press books.

* * *

I. E. Chadwick, of Merit Film, has returned from a trip up-state.

* * *

Arthur S. Friend is back from Palm Beach.

* * *

Anna Q. Nilsson landed in this country March 6 from Europe, where she appeared in productions made at the Famous-Lasky London studio.

* * *

Larry Semon is suffering from an attack of influenza, an epidemic of which is prevailing on the coast. His doctor ordered him to bed under the care of a trained nurse, where, he says, the star is to remain for at least a week. He will be unable to resume work on his new comedy for an additional five days.

THEY OUGHT TO BE HERE FOR THE OLD-TIMERS' DINNER
This is how these Paramount stars looked ten years ago. No. 1— Agnes Ayres; No. 2—Wallace Reid; No. 3—Bebe Daniels; No. 4—Mary Miles Minter

In the Independent Field

By ROGER FERRI

The Passing Week in Review

EXHIBITORS' Prosperity Week falls on April 16-23. During that period enterprising exhibitors throughout the country will get solidly behind productions of proven box office value. What a splendid opportunity Exhibitors' Prosperity Week offers independent exchangemen! To many film men this observance comes as a realization of a long cherished dream, for the independent market has brought forth innumerable productions of proven box office value. These have been enumerated in this department time and again.

MOTION picture theatre owners want pictures with which they can make money. In proportion to the number of pictures that have been released on the State rights market since the first of December, independents have borne satisfactorily their share of the task of furnishing features that make the box office man smile, pleased and content. Producers have been turning out pictures with value and enterprising showmen have cashed in with them.

THE production end of the independent market is seemingly better organized than the distribution. The former has come forward with unusual pictures—and these have come at a time when the air was literally choked with pessimism. Never in the history of show business, say the learned pioneers, has there been such a "money tight" season as the one that is rapidly approaching its end. And yet, producers have turned out productions that have pulled many a struggling exhibitor out of a seemingly impossible rut.

SO it is not the producer who needs to be pricked with a pin and made to realize that he is in the land of the living—the distributor is the one who needs a severe shaking up. True, remarkable progress has been made in State rights distribution. No one can deny that fact. But the progress has not kept pace with the production. The former has been brought down to earth. The producer who produces for the State rights market is live, energetic and determined to get somewhere. He has all at stake. And he usually delivers the goods.

BUT is he encouraged by the State rights distributor? Does the latter offer any incentive? Does he give that producer's product the exploitation, the selling campaign and the time that it is entitled to and should, by all means, receive? These questions can not be answered in one word. They must be weighed carefully. To begin with the State rights distributor, while he has progressed and is still progressing, has not given the independent producer the proper encouragement.

THERE will be those who will ask: What encouragement? The producer is a human being. And financial backing is not the only sort of support he cherishes or requires. He must have the moral support of those with whom he is doing business. The distributor must not discourage by belittling the independent producer's product, by making impossible and idle promises, by resorting to bunk, or by ignoring his inquiries for information on his picture. Many a man who would have been an asset to the independent market was forced to abandon it because of the unprincipled and unfair tactics of an irresponsible few.

THERE is only one way in which to encourage the independent producer and that is by working with him—not against him. Without him the State rights market will be worthless. The State rights market is no longer a dumping ground for any one or group of companies. It has produced some of the best money-makers of the current season and there are no less than five big productions available that can hold their own against the best the industry has ever produced for box office attraction purposes. The State rights market is thriving and its leaders are grinding out pictures with which the exhibitor can make a maximum profit on a reasonable profit.

WE have not stopped thriving. In fact, we've just started. And we've started because we have had real productions with which to back our every contention. Without these productions—money-makers produced by independent producers—we would have been no better off today than we were four years ago. And despite the fact that the current season is concededly the worse, financially, in the history of the industry, the State rights market never was any better off or more stabilized than it is at present. And for this we have the independent producer to thank. Without him our fight would have been vain. He has cleaned his linen. He's proven that. He's come through with winners. And these are not times that inspire winners.

SO when the independent producer comes to your office with a negative that represents personal investment, time, effort and good will, remember you are face to face with the man on whom your very existence depends. Forget that Ritz stuff. Come down to earth. Cut out that conference "bunk." There's been too much of it. The producer can be as independent, and perhaps more so, than you. And tie the can to that swelled front. It doesn't mean a thing nowadays. Just roll up your sleeves, invite the caller to sit down and talk it over. And don't talk through your hat. When you speak money, forget there is a telephone book with a lot of figures in it. *Think twice*—three times if necessary. But *think!* If the producer has the goods don't kid yourself by believing that your joshing about his picture "not being there" is hitting the mark. Remember, the producer has brains, too. You have no monopoly on them.

AND another thing: remember that a man who has the grit to make a picture on his own is not the sort that can be easily deceived. You may pan his picture, though it be a world-beater, but it will get you nowhere, for, although you may buy the negative at bargain counter prices, you can remain fairly certain that that producer will not return to you—or perhaps anyone else for that matter—whenever he has something else to sell. And it may not be film, either. When a producer comes in with a good picture, talk common sense first—then dollars and cents. But cut the Ritz stuff. Play square with the independent producer; you need him more than he does you, for if it comes to a showdown he can distribute his own pictures. And there have been no few who have been driven to do that because of unfair tactics utilized by certain bargain-seekers. And when you buy a picture get back of it with all your heart and soul.

In the Independent Field

Independent Producers Will Organize

LOS ANGELES, CAL.—(Special)—Authoritative information was given out here to the effect that independent producers catering to the State rights market are planning the formation of an organization. Definite steps to bring about this organization, which, it is planned, will include virtually every important State rights producing unit in this section, were taken this week.

It is planned to establish offices in this city and in New York. The purpose of the organization, as outlined by one of those actively engaged in the movement, is to protect the mutual interests of State rights producers; to co-operate with distributors in the release and exploitation of these pictures and to securely stabilize the producing end of the market.

The statement issued this week by a local bank that it would furnish financial aid to reputable State rights producers aroused much favorable comment in producing circles here. Two California banks already have bought into two State rights producing enterprises. There is some talk, too, of local capitalists getting behind a movement inaugurated here by several producers for the establishment of a co operative distributing agency to dispose of product to State rights buyers, with headquarters located in New York.

Times Better, Says Arrow

Arrow Film Corporation points out that conditions seem to be improving all over the country, and according to reports from State right buyers, marked improvement is noticeable in territories all over the United States. It seems to be the universal opinion that the next two months will show an excellent increase in business.

A MOTHERLY SCENE

From Warner Brothers' Motherliest Feature, "Your Best Friend," starring Vera Gordon

Eastern Has "Rubaiyat"-Tichenor

Frank A. Tichenor, president of Eastern Film Corporation, this week announced that Ferdinand P. Earle will cut and edit "The Rubaiyat," which the latter directed and which that firm will distribute on the State Rights plan. Mr. Tichenor's firm is in absolute possession and complete control of this production.

Mr. Tichenor in his statement denied the newspaper report that the picture is in the possession of Mr. Earle. He added that the picture is in New York and "not in the hands of any group of interests or any faction or party of Rubaiyat, Inc."

State Rights News Flashes

Gus Schlesinger, formerly sales manager for Inter-Ocean Film Corporation, was this week appointed director of the foreign department of Warner Brothers.

Harry Rapf, producer of "School Days," "Why Girls Leave Home," and other Warner successes, leaves for the Pacific Coast on April 15. He will produce for the Warners on the Coast, turning out two Wesley Barry pictures and "Brass." These pictures will not be released until the Fall. Production on the first picture is to be started May 1.

Announcement was made by Arthur G. Sears, assistant to W. K. Ziegfeld of the Ziegfeld Cinema Corporation, which produced the Equity picture, "The Black Panther's Cub," starring Florence Reed, that that company intends resuming production next month. The Matt Moore picture, he said, will be completed.

Arrow Pictures Scoring Big

Thomas A. Branon, manager of the Eltabran Film Company, has written to the Arrow Film Corporation advising them that they have closed a contract with the Southern Enterprises for first runs in forty-one of their houses, including the big new Howard Theatre in Atlanta, Ga., for the Eddie Lyons Comedies, which Eltabran is distributing for their territory.

Two "Felix" Sales

E. H. Emmick, of Peerless Film Service, of Los Angeles and San Francisco, this week closed for the California rights to Miss M. J. Winkler's "Felix" cartoons. M. J. Frish closed for the Iowa and Nebraska territory.

Pacific Film Company Has New Policy for Production; State Rights Coast News

A new distribution policy in regard to initial cost of production of feature-length photoplays will be placed in operation April first by the Pacific Film Company, according to John J. Hayes, president of that organization. Comedies about to be released by Pacific will also be affected, stated Hayes.

No subject over five reels in length will be considered by Pacific for distribution where the certified cost of production is less than $30,000, according to Hayes. In an article to the motion picture trade press Mr. Hayes says:

"Cheap pictures for independent releases cost the distributor, the exchange and the exhibitor too much in the long run. To 'buck' competition independents must offer the best that the market affords. The screen value of a photoplay is nearly always measured by the staging of a production, its direction and the cast. A good story, poorly staged, is a liability to independents. A good story, with unskilled direction and a cheap cast, comes within the same category. It follows, then, that money must be spent to secure a favorable output; not lavishly, but with an eye for the effect it will have on the audience. I think a good photoplay cannot be produced under $30,000 net and Pacific has set that figure as the minimum sum to be expended on any picture we will offer after April 1.

"Neither will a cheap grade of comedies, no matter who the star is, be released through Pacific channels. The minimum for comedy cost will be $10,000 for a two-reel subject and $7,500 for one-reelers."

Permission has been received from the California corporation commission by the Pacific Film Company to file application for a State charter, authorizing Mr. John J. Hayes, president of Pacific, to make certain changes necessary since the death of Tom Hancock, Hayes' partner in this venture. Hancock, one of the best known of the West Coast distributors, died recently, leaving Mr. Hayes with the full burden of the organization on his hands. The reorganization of Pacific, coming as it does under the strict California corporation laws, is a lengthy procedure, but at the conclusion of the technicalities Mr. Hayes will probably make his long deferred "swing around the circle" to visit exchanges handling Pacific productions.

Eugene Manlove Rhodes, whose Saturday Evening Post story, "Stepsons of Light," is now in production with Robert Gordon in the principal role, is supervising the entire production. Ivor McFadden is producing "Stepsons of Light," which is the first of six Rhodes' stories. "Stepsons of Light" first appeared as a serial and was later published in book form and ranks as Mr. Rhodes' "best seller."

Morris R. Schlank, president of Anchor Film Distributors, Inc., of Los Angeles, Cal., announces that comedies featuring "Little Napoleon," the chimpanzee with the "human" brain, will be known as "Iris" comedies, while the Jack Richardson two-reel comedies will be marketed as "Crescent" comedies. Mr. Schlank is producing the "Little Napoleon" comedies himself. The T. R. Coffin productions are filming the Crescents.

William LaPlante, who produced Metro's great western success of the current year, "Fightin' Mad," has secured the film rights to six books, from the pen of America's greatest author, whose name Mr. LaPlante will announce when production on the first of this series commences. According to Mr. LaPlante, the picturizations of this series will be released through Anchor Film Distributors, Inc., of which Mr. LaPlante is an officer.

In the Independent Field

Exhibitors Continue to Cash In on Big State Righters; "Determination" Held Over

Reports pouring into New York this week indicate a general slight improvement in the State rights situation from the theatreman's angle. Reports also indicate that the bigger State rights pictures are continuing in their meteoric box-office attraction career. Some of the best money-makers of the week were productions distributed in the independent market.

While State rights exchanges in general are letting up on their bankrolls and grabbing the money-makers the theatre situation remains virtually the same, although some showmen insisted that there has been a slight improvement. However, present conditions, viewed from the box office, are considerably better than they were two months ago. In fact, the keener showmen are looking forward to a general boom.

Lee-Bradford's ten-reel special, "Determination," which had its premier at B. S. Moss' Cameo Theatre, 42nd street, New York, proved such a big draw that the management decided to hold it over a second week with the demand for that period so strong that a third week is being held open for it. The production played to capacity houses at every show, the first performance being started at 9 in the morning.

Last week "Determination" played a record-breaking engagement at the Empire in Syracuse, N. Y. The management was compelled to close the box office between 8 and 9:30 o'clock every night because of the capacity crowds inside, hundreds being turned away nightly.

Announcement was given out this week at the Motion Picture Department of the Kieth-Proctor-Moss enterprises that "Determination" and Equity Picture Corporation's "Where is My Wandering Boy Tonight?" which Sam Zierler of Commonwealth is handling in the metropolitan district, had been booked over those three circuits.

Sam Freeman of the Arcade Theatre, Richmond, Pa., played "Out of the Dust" February 27 and 28 and broke all his house records. "Girls Don't Gamble" is likewise going big in that territory.

"Intrigue," the Pola Negri State right feature, after holding its own in Baltimore houses for five weeks, in three instances breaking records, took a flop at one of the neighborhood houses, only to be played by the opposition a week later to s. r. o. business. What's the answer?

Clara Kimball Young's latest Equity feature, "The Worldly Madonna," went over so big at the Park in Boston that the Gordon circuit booked it.

M. Burnside, who is selling "Yankee Doodle, Jr.," arranged with Feiber & Shea this week for a premier showing of that picture at the Grand Theatre in Youngstown, O., late in April. Burnside will personally handle the showing.

"False Front," the Cleveland-made picture, will in all probability be given its premier showing at S. Barret McCormick's Allen Theatre in that city after Lent.

"Your Best Friend" to Get Premier

The premier showing of "Your Best Friend," starring Vera Gordon, a Harry Rapf production distributed by Warner Brothers, will be given in the near future at one of the Broadway theatres by the Federated Film Exchange, formerly Warner's exchange.

In the supporting cast are Belle Bennette, Beth Mason, Harry Benham, Stanley Price and Dore Davidson. Will Nigh wrote and directed the production, and James Diamond photographed it. Mr. Nigh was assisted in the direction by James Chapin.

Arrow's Jack Hoxie Westerns are seemingly like hot cakes, judging from exhibitor reports our Straight-From-the-Shoulder Editor showed the writer this week.

Joe Plunkett of the New York Strand is trying to induce Clara Kimball Young to come to New York to make a personal appearance at that house in conjunction with the showing of one of the C. K. Y. features.

George Fecke of Boston is authority for the statement that business in that territory is picking up in amazingly big fashion. Most of the theatre owners with whom he has talked, said G. F., report an improvement in box office returns.

Arrow's "Ten Nights in a Barroom" is being heavily booked in New Jersey, according to the New York Arrow exchange. Dick Well is handling the New York exploitation on the picture, which will soon make its Broadway bow.

Two Broadway houses are seeking "The Innocent Cheat." Ben Wilson's special, which Arrow Film Corporation is distributing.

Here's one that should make Lou Weiss happy: "I have run two episodes of the serial, 'Adventures of Tarzan,' and in each case broke my record. Wish I could follow with something half as good as this serial."—Lester and Hatcher, Princess Theatre, Percy, Ill.

"The Fall of Babylon," while being played up in big fashion in the Southwest, doesn't seem to catch on.

A number of exchanges are reviving Producer Security Corporation's "When Dawn Came" for the Lenten season and report no difficulty in getting dates.

New England State rights exchangemen and independent exhibitors are mourning the loss of their friend, Lieut. "Dick" Gamble, amusement inspector of Providence, R. I., who died last week.

A BUSINESS-GETTING 24-SHEET

Weiss' "After Six Days" to Open on Broadway in April

Weiss Brothers, sponsors for the ten-part feature film version of the Old Testament entitled, "After Six Days," are planning to present this picture at an impressive trade showing in the near future. Invitations will be extended to the leading clergymen of the various religious denominations, as well as persons prominent in all walks of civic and educational life. A most interesting souvenir of the occasion will be given to each guest in the form of a miniature Bible, illustrated with scenes from the pictorial version of this great literary work. A brief introductory speech will be made prior to the presentation of "After Six Days" for the purpose of pointing out that this film is offered purely as an entertainment similar to the biggest productions of the past year, such as "Orphans of the Storm," "Loves of Pharoah," "Mistress of the World," etc., but that it possesses the broadest universal appeal ever contained in a single feature film, meriting the support and endorsement of the public from a lay standpoint, as well as from the viewpoint of the general clergy and the forces which make for education. An elaborate musical score will be prepared for the private showing of "After Six Days" and it is likely that the showing will take place in one of Broadway's leading playhouses, which will be engaged to house this attraction for an indefinite run sometime during the month of April. Many big houses in other large cities are seeking bookings.

"Dangerous Adventure" Ready

The completion of Warner Brothers' animal serial, "A Dangerous Adventure," starring Grace Darmond, was announced this week, following receipt of a telegram to that effect from Sam Warner, under whose direction the production was made at the Warner studios on the coast. Mr. Warner was due in New York late this week with the final episodes of the serial.

Two complete companies were working under the supervision of Mr. Warner and the members of the cast were selected with unusual care. The entire Al G. Barnes menagerie was used. The players include Philo McCullough, Jack Richardson, Robert Agnew, Derelys Perdue and Omar Whitehead. Frances Guihan wrote the book and scenario.

Hamilton's Second Completed

With his first production, "Give Me My Son," under way, George H. Hamilton announced this week that his second picture of a series of ten he will State right this year has been made ready. It is entitled "In Self Defense" and was produced by the Swedish Biograph Company, starring Jenny Hasselquist, said to be one of the foremost emotional actresses of Europe. John Bruinas, who directed "Give Me My Son," also supervised the production of "In Self Defense."

The story tells of the sacrifice of a girl who honestly confesses to a murder she never committed. There are many spectacular scenes, such as the flight of thousands of refugees. The third picture of the series will be "When Knights Were Bold," which is being retitled and will be ready April 1.

Backer Returns

Franklyn Backer, head of East Coast Productions, Inc., returned to New York this week from a visit to the coast.

In the Independent Field

"Yankee Doodle, Jr" Is Another Production of Record-Breaking Class

By ROGER FERRI

Last December we predicted a record-breaking career for Arrow's "Ten Nights in a Barroom." It is still breaking records. Last January we made an equally enthusiastic and optimistic prediction concerning Warner Brothers' Harry Rapf production, "School Days," which is still literally burning up box offices at every theatre where it is shown. These pictures will make history. So will Equity's "Where Is My Wandering Boy Tonight?"

And now we come forward with M. J. Burnside's production, "Yankee Doodle Jr." Here's another remarkable showman's box office attraction. Great title! Just as big and good a story. And with a laugh in every foot—and it's a five reeler. Ralph Spence wrote the title. And what a job he did of it. Oh, boy! Class? Say, that's this production's middle name. You've got no well-known star. But you have a production.

Don't lag on this one. The title will draw them—provided you sell it as you did "Ten Nights," "School Days" and "Where Is My Wandering Boy Tonight." And like those features the story will send them away pleased and raving to their friends. Spend a little money exploiting this picture in advance and you'll rest on Easy Street for months. But grab it! That's our tip—grab it!

Here's your chance, Mr. Showman, to resurrect those old but ever reliable stunts. They'll pull business and the picture will keep it for you. This feature has a slambang, hip-hip-hooray finish—a colorful pyrotechnic display lasting seven minutes—that will send your patrons out singing "The Star Spangled Banner" and coming back the following night for more.

Go after this one like you did the others we mentioned.

Amsterdam Buys Amalgamated Films

Ben Amsterdam, of Masterpiece Film Attractions, Inc., of Philadelphia, this week closed for an Amalgamated Productions, Inc., franchise for Eastern Pennsylvania and Southern New Jersey. Mr. Amsterdam already has released the first two subjects, "Ashes" and "Any Night," co-starring Robert Edeson, William Courleigh and Tully Marshall.

Noel Smith Returns

Noel Smith, director of C. B. C.'s Hallroom Boys comedies, who came to New York to discuss production plans with the Federated Committee, this week returned to the coast. En route to the coast, Mr. Smith was to make stops at various exchange centres.

Gossip Of The Trade

TRULY B. WILDMAN has been appointed branch manager of the Enterprise Distributing Corporation in Kansas City. He was formerly New Orleans exchange manager for Realart.

Bert Ennis, the enterprising pioneer exploitation director for Weiss Brothers, this week started on his well-earned vacation, which will be spent in Havana, Cuba. On his return he will start work on "After Six Days," the Bible super production, which will be released after the Lenten season.

M. R. Fink, of Peacock Productions, Inc., is making a tour of his exchanges. He recently returned from a trip to Europe.

Because he showed the prohibited Clara Hamon picture, a Ranger, Tex., exhibitor was fined $50 by the local authorities, who had banned the feature.

William Steiner, of William Steiner Productions, Inc.; Cameraman Jake Badarco, Hazel Maye, William Quinn, Ben Corbett, Yakima Canut and Robert Stevens, who are working on "Rangeland," were in Laredo, Tex., this week.

L. T. Pellerin, of R. D. Lewis Film Company, Inc., of Dallas, Tex., announced the release of the latest Big Boy Williams western feature, "Rounding up the Law."

George Hill, former booker for Phoenix Exchange of Kansas City, is now travelling eastern Kansas and Missouri for that firm.

Al Kahn, of Crescent-Federated exchange of Kansas City has acquired the western Missouri and Kansas rights to Warner Brothers' "School Days" which he will exploit on an elaborate basis.

"The Fall of Babylon" must be cleaning up, for Johnny Walker of Peacock recently came into possession of a nifty automobile.

Commonwealth Film Corporation of New York, of which Sam Zeirler is president, is now celebrating its third anniversary. This popular exchange has developed into one of the best in the country.

Capital Film Corporation of New York this week announced the release of the third Richard Talmadge picture, "Watch Him Step," a Phil Goldstone production, which Jack Nelson directed.

Clifford Knight, formerly with Arrow Film Corporation as a member of the publicity staff, of which J. Charles Davis 2nd, is the head, is now a member of the Hartford, Conn., Courant editorial staff.

Al Feinman is handling the publicity for the "Felix" cartoon series distributed by Miss M. J. Winkler, and also for Eddie Polo's starring vehicle, "Capt. Kidd, Jr."

Tom Bedding is now pushing out publicity for Eastern Film Corporation, which this week announced the release of "The Rubaiyat."

E. H. Silcocks, general sales manager of Pacific Film Company, of Culver City, Cal., arrived in New York this week after a tour of the exchanges. He will remain in New York for several weeks making his headquarters at the New York office of the firm.

Arthur Lee, of Lee-Bradford Corporation, which is State righting the ten-reel special, "Determination," was one of the happiest men in New York this past week. The premier at B. S. Moss' Cameo Theatre in New York was a humdinger in every respect. Art is a thorough showman and knows how to put a picture over with a bang.

M. L. Burnside, who is State righting "Yankee Doodle, Jr.," announced this week that that production will be shown for the first time to the public at the Grand Theatre, Youngstown, Ohio, late next month.

Al Jones, formerly resident manager more recently with Swedish Biograph, of the New York Strand Theatre, is now general manager of the Frank Hall theatres in New Jersey.

Joe Lee is contemplating a tour of the country that will keep him away from Broadway for at least four weeks. Joe is keeping the purpose of his trip a secret.

Frank Zambreno, of Chicago, has acquired the Illinois rights to Ivan Abramson's "Mother Eternal," with Vivian Martin. Abramson himself closed the deal while in Chicago last week.

Maurice Salkin, also a popular Chicago independent distributor being identified with Blackstone Pictures Corporation there, has purchased the Owl theatre in the Windy City, according to a report.

Pacific Will Open 'Changes in Two Cities

John J. Hayes, president of Pacific Film Company, of Culver City, Cal., this week announced that his Eastern manager, Julius Singer, will go to Chicago and St. Louis, where exchanges will be established. These offices, Mr. Hayes stated, will in no sense be operated in competition with State rights offices, but will instead be headquarters for the Pacific field force, a permanent staff being assigned to each office to assist in selling and exploiting Pacific pictures.

The Chicago office will embrace territory along the Great Lakes and Northwest; St. Louis, the Middle West and South; New York, the East as far West as Pittsburgh, and the main offices, the Pacific Coast.

"Great Alone" Is Completed

The Isadore Bernstein production, "The Great Alone," has been completed, and is being rushed to New York by special messenger. "The Great Alone" boasts of a cast of stars, headed by Monroe Salisbury, supported by "Draga," the youngest leading woman in the world, Laura Anson, Walter Law, Alfred Allen and others.

Producers Security Corporation will handle the feature.

Work Starts on Last Chapter Begins on "Jungle Goddess"

At the offices of the Export & Import Film Company, Inc., it was announced that Selig has started work on the fifteenth and concluding chapter of "The Jungle Goddess." The final touches have already been put on the earlier episodes to make them ready for early spring release. The serial, it is said, has been carefully re-edited from the color standpoint so that the maximum in tone-appeal has been effected.

A complete line of accessories is already available on the serial. The posters were drawn by a well-known animal artist, especially engaged for this work. Care has been taken, it is claimed, to combine the stunt scenes in the chapter picture with the spectacular animal shots, and as a result the paper is of the circus-thrill variety of a type very unusual for serial productions. There will be stock twenty-four sheets, banners and window cards in addition to the regular run of accessories on each episode.

Second National Reports Big Demand for Its Initial Films

Second National Pictures' Corporation, Inc., this week received gratifying reports regarding the bookings of "David and Jonathan" and "Her Story." Herman Rifkin, who is handling the New England distribution, was in New York and was particularly enthusiastic concerning the reception of the picture by exhibitors and public. Incidently he viewed the third Second National production, "The Night Riders."

Other branch managers reportnig activity in the booking of the first two pictures are A. J. Sherman, Second National Pictures' Corporation, of Philadelphia; B. M. Forsythe, of Second National, of Pittsburgh; George A. Price, of Niagara Pictures, of Buffalo; Dave Munstuk, of Strand Features, Inc., of Detroit; S. Greiver, of Greiver Productions, Inc., Chicago; Walter A. Baier, of Kay-Bee Distributing Corporation, of Milwaukee, and W. H. Youngblood, of Continental Film Company, of Farmville County, N. C.

U.B.O. BOOKS

"Where is my wandering boy tonight?"

FOR ITS

ENTIRE CIRCUIT

In New York State and Northern New Jersey

THRU THE

COMMONWEALTH

FILM CORPORATION

729 7TH AVE., NEW YORK CITY

No exhibitor in the States of New York or New Jersey (or any other State in the Union for that matter) but who understands what it means for any picture to secure a hooking over the ENTIRE U. B. O. circuit in such a territory as New York and Northern New Jersey as controlled hy the U. B. O. The mere announcement of such a colossal booking means that "WHERE IS MY WANDERING BOY TONIGHT?" is all and more than has heen claimed for it. It's the outstanding Independent box office attraction for the 1922 season and exhibitors in New York State and Northern New Jersey who have not as yet hooked this winner are advised to waste no time. Accessories and exploitation matter extraordinary all ready. Don't delay. Don't wait. Write for,—wire—or telephone your hooking immediately to the New York offices of COMMONWEALTH or the NU-ART Pictures Corporation, No. 4 Clinton Ave., Albany, or NU-ART Pictures Corporation, 221 Franklin St., Buffalo.

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723—7TH AVENUE, NEW YORK CITY

In the Independent Field

DOT FARLEY
Starred in Cruelywed Comedy, "Husband and Strife." Released by Arrow

Brandt-Cohn to Handle Eddie Polo Serial—J. P. McGowan Will Direct

Joe Brandt and Jack Cohn will handle the State rights distribution of "Cap'n Kidd," the special serial production starring Eddie Polo. The serial will be the initial independent offering of the Eddie Polo Serial Corporation. Eddie will be starred in all serials that this company will turn out for the State rights market.

Announcement was made this week that the corporation had engaged the services of J. P. McGowan, well known serial director, to direct the serial. Mr. McGowan ranks among the leading directors of the day and brings to his new association many years of practical directorial experience in the production of serials and special attractions. He has also brought with him from the Coast two special cameramen who are well-known in the industry by virture of their photographic ability in serial pictures.

The Peerless Studios at Fort Lee, N. J., have been leased and will serve as the production headquarters of the Eddie Polo Serial Corporation during the filming of "Cap'n Kidd." No definite decision has been reached as to whether the next and future Polo pictures will be made, however. It is expected, however, that the company will soon acquire a permanent home.

A number of big and elaborate sets have been erected and are now in the process of building at the studio. One set in particular —perhaps one of the largest ever erected—was completed last week. It resembles with unusual fidelity an old pirate schooner, and is complete from fore to aft. This set, it is said will be the scene of much of the action in the story.

Kathleen Myers who supported Eddie Polo in one of his former Universal serials has been engaged to essay the role of female lead in "Cap'n Kidd." Never, it is said, have youth and beauty been more happily combined than in the petite person of this vision of feminine loveliness. But unlike other statuesque screen beauties, Miss Myers can act, and anyone who has witnessed her work will bear out this statement.

Eddie Polo, beside interpreting the leading role of "Cap'n Kidd," will cast a supervising eye over the production of the chapter-play. It is Polo's intention and ambition of making "Cap'n Kidd" his biggest and best serial, and nothing, as mentioned above, will satisfy him but the complete fulfillment of such an ambition.

Dr. Shallenberger Returns with News of Improving Conditions

W. E. Shallenberger, president of the Arrow Film Corporation, returned on Monday from a trip taking in some of the principal cities of Ohio, Illinois and Michigan. He reports that conditions among the exchange men and exhibitors are steadily improving and that it is anticipated that the next two months will show marked improvement in the State Right field.

Dr. Shallenberger stopped off at Columbus and Detroit to look over the "Ten Nights" showing in these cities and was delighted with the successful run of this picture in both these places where it was then in its second week in each place. Dr. Shallenberger expressed himself as confident that conditions were bound to improve and looks forward to an excellent season.

Chapin-Diamond to Go to Coast

James Chapin, assistant director on the Warner Brothers' staff, and James Diamond, a Warner photographer, will shortly leave for the coast to assist Hugo Ballin in the production of "Other Women's Clothes," starring Mabel Ballin.

Former Author

John S. Lopez, who directed the National Exchanges, Inc., feature, "Why Not Marry?" was a well-known magazine writer before assuming his directorial duties. Some of his best pictures include "Rich Man, Poor Man." "Easy Money," "Puppy Love," "The Scarlet Trail" and others.

Independent Productions Have Saved Many Theatres, Says Burr

By CHARLES C. BURR
President of Affiliated Distributors, Inc.

FOR the last six months exhibitors generally have complained of a lack of attractions of the calibre of the preceding six-month period. The fact is that the impression has been forced on the public that the market was sadly in need of big pictures, prompting many to formulate the conclusion that there were not good pictures available now. That is not the case.

Independent producers, however, are doing their bit toward eliminating this wrong impression and I point to such pictures as "Why Girls Leave Home," "School Days," "Burn 'Em Up Barnes," "Ten Nights in a Barroom" and "Where Is My Wandering Boy Tonight?" These productions have brought business to theatres when that task seemed to be a physical impossibility. These pictures have been decided successes for exhibitors, and many have been the theatre men that these features have pulled out of financial difficulties.

Perhaps these productions have not possessed that artistic touch for which some of the bigger specials have been commended, yet at the end of any engagement the box office figures will show that they are a better investment for the exhibitor.

What is the answer? Just this: the production branch of our business needs more showmen who will work along the lines that produced such splendid box office attractions as I have named above. Motion pictures today need punch, not palate.

Exhibitors in their effort to get attractions are turning to the foreign spectacle. Foreign pictures again are breaking out like a rash, but I refuse to take this situation seriously. The only concern is that these pictures divert the revenue from the American producer to the foreigner. That the public is cognizant of the situation is apparent, judging from the tone of critics' comment.

The independent can remedy the situation by producing just such pictures as I have named which, in my opinion, are far above the imported feature. American movie fans want to look at all friends regardless of settings. They have had plenty of rope with the usual result. The death knell of the foreign pictures, I believe has been sounded.

Let's have some good old-fashioned laughs and tears like Griffith, and our other competent American directors know how to produce in a logical and plausible manner, some real dramatic moments and photography that doesn't strain the eye, else we will all soon be sitting at home listening in on our radios.

Alexander Inaugurates Novel Experiment with Mystery Films

Big time booking in vaudeville covering all the Keith weeks in Greater New York is the newest propulsion given the Sir Arthur Conan Doyle "Sherlock Holmes" two reelers by the Alexander Film Corporation which is releasing the famous productions in this country.

Starting with the "Devil's Foot," one of the most spectacular of the fifteen subjects the Alexander firm is circulating, it is proposed to play in vaudeville successively also each of the others of the series. The drive into vaudeville of the Doyle pictures will be confined for the present to the territory of Greater New York, but the booking is expected to stimulate added interest in the productions in all territory outside.

The vaudeville incursion of the Doyle dramas was brought about by making the material of the initial essay distinctly vaudeville in that half the playlet, or one reel of the "Devil's Foot" is acted by the same players who appeared in the episode in the films. Harvey Braban and Hugh Buckler are well-known mummers.

New Exchange

D. D. Dickerson of Detroit, Mich., announces the incorporation of Progress Pictures Company, with offices located at 304 Film Exchange Place, Detroit, for the distribution of Arrow's James Oliver Curwood Productions, a series of fourteen Arrow Jack Hoxie Western features and "The Stranger in Canyon Valley," starring Edythe Sterling.

In the Independent Field

National Exchanges Open New Branch in Chicago; Territorial Buyers' News

The second of a string of exchanges affiliated with and owned and controlled by National Exchanges, Inc., was opened at 738 South Wabash avenue, Chicago, with Carl Harthill in charge. Announcement of the opening was made in New York by Walter L. Johnson, president of National Exchanges. The exchange will be known as the Cosmopolitan National Exchange, Inc. The other exchange was recently opened in New York at 729 Seventh avenue with R. C. Cropper in charge. The exchanges will handle "Why Not Marry?" with Margery Wilson, the Charles Ray re-issues and a single reel comedy or magazine subject weekly, as well as "The Great Reward," a serial with Francis Ford and Ella Hall.

The extensive advertising campaign conducted by Ben Amsterdam of Masterpiece Film Attractions, Inc., of Philadelphia, on the "Smiles" comedy series, indeed justified itself in the large number of contracts received by the exchange. In co-operation with Stanley 24-sheet stands were posted throughout the city. The series is being given first run at the spacious Stanley theatre as well as by the Nixon and Bennethum circuits.

Kempton Greene, formerly a favorite Philadelphia stock actor and later a Lubin player, will make a series of personal appearances in eastern Pennsylvania, southern New Jersey and Delaware in conjunction with "Ten Nights in a Barroom." He appeared at the Imperial, West Philadelphia, on March 6.

The Seattle Arrow exchange has acquired the Northwest territorial rights to five Equity productions, 26 comedies starring Eddie Lyons and Eddie Barry, 15 two-reel Sherlock Holmes mystery pictures, "Ten Nights in a Barroom" and others. A. H. Huot, manager of the exchange, reports brisk business in his territory.

Franklyn Backer, president of the East Coast Productions, Inc., stopped off in St. Louis last Saturday enroute to New York, closing a deal with Sam Werner, of United Film Service, whereby the latter company takes over the southern Illinois and eastern Missouri franchise for East Coast productions.

The Interstate Film Exchange, of Portland, Ore., and Spokane, will in the future handle the product of Supreme Photoplay Company, which has closed its Seattle office.

Bobby North is now personally supervising at the Warner Exchange, which he purchased from the Warner Brothers several weeks ago.

Joseph J. Green, formerly of the Red Seal Exchange, of Philadelphia, has joined the sales for of the Quaker City Wid Gunning exchange.

Henry Newman, of the Sun Picture Exchange, of Hoquin, Washington, is touring the Northwest and is spending the fortnight in Seattle.

L. O. Lukan, manager of the Seattle First National exchange, is touring the Middlewest and will make a visit to New York City. He will be gone about a month.

Articles of incorporation were filed in Birmingham, Ala., last week for the E. & H. Film Distributing Corporation. The corporation has established offices at 1920½ Fourth avenue, North Birmingham. It has a paid-in capital of $20,000 and is empowered to sell, buy and distribute films. The incorporators are John Calman, B. Jaffee, Elsie Jaffee and Florence Calman.

Louis Baum, sales manager for Equty Pictures Corporation of New York, is expected to return to New York from a trip through the Middle West, late this week.

Joe Weil, publicity, advertising and exploitation director for Export & Import Films Corporation, who is also handling the sales on that firm's latest animal serial, "The Jungle Goddess," will soon start on a sales tour of the country.

M. J. Burnside, of Los Angeles, who is state righting "Yankee Doodle, Jr.," is making the Astor Hotel, New York City, his headquarters. He is selling territorial rights on the production which is reviewed elsewhere in this issue.

Phil Monsky, of the Liberty Film Exchange, Omaha, looks forward to a general pick-up in business in his territory. Monsky was in New York this week seeking rights to big pictures for Nebraska and Iowa.

Ivan Abramson is making a tour of the exchange centres, selling territories on his pictures.

Al Kahn, of Federated Film Exchange, of Omaha, recently acquired the rights to Weiss Brothers' "Adventures of Tarzan," starring Elmo Lincoln. He had planned to release the serial immediately, but later decided that it would be poor policy to follow "Miracles of the Jungle" so soon with another animal serial and he therefore concluded it best to hold off the release of "Adventures of Tarzan" until the Fall.

Enterprising Distributing Corporation, of Omaha, will release "Taking Chances" starring Dick Talmadge as its first issue.

Al Kahn of Federated, Omaha, received the endorsement of the public schools in Iowa on "Heidi" which Joe Brandt and Jack Cohn State righted.

All-Star Cast in "Why Not Marry?

An all-star cast will support Margery Wilson in National Exchanges, Inc., comedy romance, "Why Not Marry?" Those in the cast include Albert Edward, George Wright, Fred Jones, Ralph Yearsley, Alice Christie, Albert Roccardi, Harold Foshay and Agnes Neilsen. John S. Lopez directed.

Hanshaw on Coast

Dale Hanshaw, of National Exchanges, Inc., is in Los Angeles negotiating for features which that concern will distribute.

Postpone Opening

The opening of the new De Luxe Film Exchange Building in Philadelphia, slated for Monday night, March 6, was postponed until March 13.

Between You and Me

HORSFALL PRODUCTIONS, LTD., of Montreal, one of the leading Dominion independent distributing organizations, last week was obliged to submit to a ruling of Justice Lafontaine, of the Superior Court, in that city, which will dent that company's bankroll to the extent of $2,270.69. The verdict was on a case filed against Horsfall by Peter H. White, of New York, who sought recovery of damages for alleged failure on the part of the defendant to accept films shipped to that firm. White, in his action, claims that Horsfall entered into a three-year contract for twelve two-reel pictures, starring Franklyn Farnum. The first release was slated for November 15, 1920. The price agreed upon, according to the complaint, amounted to $2,250 and represented service and exclusive Canadian rights for the pictures. Shipments, according to White, were made under this agreement to the value of $914,94. It was further charged by White that Horsfall paid only $309.25, leaving a balance unpaid of $605.69. Later, the complaint continued to charge, Horsfall refused to accept two more shipments and the films had to be recalled to New York because the Canadian customs officials threatened to sell them for duty unpaid. White claimed $1,665 damages for breach of contract plus the unpaid balance.

News of the death of Lieut. "Dick" Gamble, the motion picture inspector of Providence, R. I., came as a distinct shock to State righters, with whom that popular "censorless censor" was acquainted. "Dick" was a true pal of the independent distributors in New England and characterized as one of the squarest and best film inspectors in the country. For seven years "Dick" had sought to obtain a projection room, but until three months ago the City Fathers evaded the issue, claiming that the money should be spent for other purposes. Finally, the theatre owners of Rhode Island got back of "Dick" and made arrangements to fit out a miniature theatre for him. And this fact furnished the saddest incident in connection with his death, for on the day that he passed away—March 4—this projection room, for which he had labored so earnestly and industriously was to have been opened and virtually every showman in Rhode Island and Massachusetts was to be on hand. The boys came, but not to attend the opening, for on their arrival at the good old soul's office they were informed that he had died that morning. Had he lived five more hours he would have smiled at the achievement of his long-cherished ambition.

"Bozo" Snyder, one of the cleverest burlesque pantomimists, will be starred in a series of two-reel comedies that Barney Gerard will turn out. "Bozo" is now being starred in "Follies of the Day." Production will start late in April.

Last week, on our editorial page, we referred to the grossly unfair tactics utilized by a certain firm. Early this week we were informed by the counsel representing the "gypped" producers the latter had been given a certified check, covering the amount that had been due months ago, but which the distributor admitted they owed and would not pay on the pretense that he was without funds. Not only did this firm pay the producers, but it also returned the negatives and prints for which the latter had been forced to pay.

A syndicate of colored business men in New Orleans have formed a producing company and will turn out features of five-foot length with an all-negro cast. While the pictures are intended to be shown in colored theatres, several officials of the concern were in New York this week endeavoring to tie up with one of the State rights firms.

Few of the thousands who made their way into B. S. Moss's Cameo Theatre, Forty-second street, New York, realized that the white-haired young man who stood carelessly by in the lobby watching them enter was Maurice Costello, the idol of every movie fan years ago. Costello never was so happy as he was this week as he watched the folks enter and leave the theatre, where the Lee-Bradford super feature, "Determination," was the attraction. Few recognized Maurice, for, if appearances mean anything, the world has not cared so well for the former idol, who does such splendid work in "Determination."

The premier of "Determination" at the Cameo, by the way, was one that was anxiously awaited for by film folks in New York. It was almost three years ago that work on the production first started in Washington, D. C. Later the work was transferred to the old E. K. Lincoln studios at Grantwood, N. J. Three directors worked on the production, which represents an actual investment of $600,000—and these figures are not those of an automobile registry, either. It took almost two entire years to finally complete the picture, which entailed considerable cutting. Arthur Lee certainly did a good job and the picture as it stands now is an unusually splendid box office magnet, and we can now understand why so many showmen have come out of retirement to handle the feature.

In the Independent Field

History of State Rights
Intimate Resumé of Growth of Market

By JOE LEE

(EDITOR'S NOTE—With this issue Mr. Joe Lee, one of the most successful exploiters, whose experience in the State rights market includes not only successful exploitation, but buying and selling as well, presents his third article of a series of five dealing with the progress of this market. The articles are both entertaining and instructive and are recommended to all our readers.

LAST week I told about the "get-rich-quick" distributors of the "heads I win tail you lose" calibre. However, they by no means monopolized this particular field for it was not uncommon to read of a restaurateur selling out his establishment and re-investing the money in a State rights exchange. Mr. Restarauteur had established quite an enviable local reputation as owner of the beanery and first thing you know his former bootblack, now his press agent, would shoot out the following notice:

"Mr. Georges Goofus, who has for the past ten years conducted the Paris Restaurant, has disposed of his interest in that establishment to invade the motion picture business. Mr. Goofus has met with enviable success and he brings to the motion picture industry a remarkable knowledge of business gained while conducting his restaurant. Mr. Goofus, in a statement made today, promised many new and novel changes, all of which will benefit the motion picture in general.

"Associated with Mr. Goofus is George Blank, the *well known* film man formerly with Mutual, etc., etc., etc., and many other successful companies (but they were not successful through any effort of Mr. Blank)."

This announcement prominently displayed in the local newspapers suddenly elevated Mr. Goofus' social standing. Mr. Blank was no stranger to him, for when a salesman George used to snatch a bite or two at Mr. Goofus' restaurant. The two Georges became intimate friends and at every opportunity Blank told Goofus of the enormous profits made in the motion picture business.

Meanwhile Blank got in touch with a national promoter who would tie with him—with pleasure, for with these birds it was always a pleasure to take money from the unsuspecting. Blank was promised this and that if he could interest local capital to handle the product of Cheese & Junk Distributing Corporation. And right here Mr. Goofus made his bow.

The two and three-cent profit on ham and beans meant nothing in the life of Goofus when compared with the earnings Blank said were awaiting him in the "fill-em" business. Goofus was easy prey and when Blank came along with the proposition that made Goofus & Blank Exchange a fact, the restarauteur gladly went to his bank, withdrew his hard-earned money and dumped it into this bottomless tub.

The exchange established, Mr. Blank assents to the election of Mr. Goofus as President and Treasurer, while he assumed the czarical title of General Manager. Mr. Blank is sent to New York to buy pictures. In the metropolis he met producers of the promoter-type. And the line of conversation was usually something like the following:

Mr. Blank—Well, I've got a bankroll and an exchange and you have the picture. What is your rock bottom price for my territory?

Mr. Bunkem—One thousand dollars with one print.

Mr. Blank—So far so good. Now suppose I can sell that picture to my partner, what do I get?

Mr. Bunkem—You can keep all you get over one thousand dollars.

Mr. Blank—Fine! Now I'll tell you what. Write me a letter asking $3,000 for the territorial right to that picture. I'll call in my partner and pretend that the price is too much and that $2,500 is the right price. I'll wire back offering you that figure. You accept by wire. But remember, I get everything over one thousand. Is that a bet?

This arrangement is perfectly agreeable to Mr. Bunkem. Mr. Blank returns home, tells his partner "what a wonderful I saw" and proceeds to sell the idea of acquiring the local distribution rights to the picture.

"This is the sort of picture that will make a million for us and I know we can get it cheap."

That was the usual line of chatter. Mr. Blank handed his "partner" who was too good a restarauteur to dispute him. Negotiations were opened. Mr. Blank dictated the letter to Mr. Bunkem and Mr. Goofus signed it: "Georges Goofus, President." Back came the wire quoting the $3,000 figure and just as fast went back the telegram turning down that amount and substituting the compromise price of $2,500, which, of course, was accepted. Mr. Goofus congratulated himself on the consummation of this "first big deal." He already had visions of a Rolls-Royce, European trip, etc., so as President and Treasurer, he turned over the $2,500 to General Manager Blank who was to finally close the deal.

And that usually marked the beginning of the end of Mr. Georges Goofus, the film magnate, for after that it was a catch-as-catch-can venture insofar as the ex-restarauteur was concerned.

(*Continued March* 25)

From the Showman's Angle

THE decision of the Columbia Amusement Company, the leading burlesque producing and theatre operating company in America, to run pictures in conjunction with their burlesque productions furnishes interesting data for State rights showmen. To begin with the Columbia moguls, who are now engaged in battle with the old American wheel, intend hooking-up with several distributing companies in order to secure pictures for their theatres, which next season will number 45. This means 284 days in first-class show towns, representing 31 Eastern cities where a six-day show weekly policy will prevail, and 14 Western towns where the pictures will be shown seven days. Sam Scribner, of the Columbia, already is negotiating with several State righters. The wheel, this department is reliably informed, is open for propositions and it will be a wise showman who will look into the matter.

That the 1922-23 season will be one of the best in the history of all branches of show business begins to the general belief of trained showmen. The coming season promises to be a big one so far as foreign-made productions are concerned, for reports indicate that the market has more than its share of these sort of pictures. Whether the public will pay hard-earned money to see these modern foreigners remains to be seen. Foreign-made spectacles have proven a good bet here, but foreign-made society or melodramatic offerings have been poor pullers at the box office. Producers are taking few chances. The program companies have curtailed productions, while independents have increased their activities. This condition will develop interesting results. But the fact remains that the larger companies will be gambling with more foreign pictures this spring and summer than were ever before shown to the public at one time. This gives the independent showman the golden opportunity. This foreign craze will wear off, and when it does, showman looking for the break in the last summer, the boom for American pictures will have been on. But meantime, the play of the wise State rights showman is to keep on making box office pictures, and when the break comes they will have found themselves strongly fortified.

Joe Brandt, Jack and Harry Cohn, who constitute C. B. C. Film Sales Corporation, have in the past concentrated all their efforts on the production of short subjects. Now and then they have handled features. But short stuff has been their big play. The result is that C. B. C. has been a trade mark and Mr. Brandt and the Cohns have earned for themselves the distinction of having been the "short subjects kings." But now we hear they are to branch out. The firm members have had little to say. Apparently they have been too busy formulating their expansion plans, but the fact remains that they have under way a number of deals whereby they will handle a number of high-class box office pictures with good titles and proven box office names.

The Warners are seemingly grabbing all the big box office titles, but we have yet to hear of any live producer or distributor acquiring the rights to a name which this department believes inspires a good modern melodramatic story, and which in its day packed them in. We refer to "The Little Church Around the Corner." Here's a title that suggests everything that carries with it box office drawing power.

"Yankee Doodle, Jr.," which is reviewed in detail elsewhere in this section, should gross at least ten times the territorial valuation placed on it. Here is the best "hoke" picture seen by this writer. It has anything of its type backed off the boards, but it's a showman's picture and none but showmen should attempt to handle it. "Yankee Doodle Jr." will make top money properly handled, for it calls for the best exploitation stunts, but money must be spent on it. The owner of the picture has had the production for some little time, and he considered numerous titles. Exchanges that are not afraid to spend on a picture that guarantees big returns should grab this one, but, if you are tight and can't dig up money with which to properly sell it, lay off, for you'll be cheating some other live boy who has the time and money with which to put it over with a bang.

Two very well-known showmen, one a gentleman who has dabbled more or less in vaudeville and the only chap who successfully bucked the Keith organization, forcing the latter to buy him out, and the other a musical comedy producer, this week filed incorporation papers. The identity of their company is unknown, but it is strongly financed by money men. The firm will be in the market for exploitable, independent box office pictures. These will not be State righted. They will be routed out of the New York office and sent on the road as organized attractions, playing the big and little towns, with each unit having its own advance and second men, manager, electrician, operator, prologue, singers and four musicians. The bookings will be made through a national booking agency controlling theatres from coast to coast. The firm will not buy pictures outright; it will seek exploitable productions and book on a percentage arrangement with the producer.

"Satisfaction Guaranteed or Your Money Back"—so reads the Gold-Seal Guarantee which is pasted on the face of all Gold-Seal Battleship Linoleum.

A Sturdy Floor-Covering for Theatre Lobbies—

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CONGOLEUM COMPANY
INCORPORATED

Philadelphia New York Chicago San Francisco
Boston Minneapolis Kansas City Dallas
Pittsburgh Atlanta Montreal

News in Brief from Everywhere

Buffalo

Buffalo is having another flood of personal appearances. Last week D. W. Griffith, George Beban, "Smiling" Billy Mason, Mrs. Mary Carr and Niles Welch were in town. Griffith came to look over and make some changes in "Orphans of the Storm" at the Criterion. He also spoke to the audience afternoon and evening. He took a slap at reformers. Mrs. Carr came for the Lafayette Square opening. So did Mr. Welch. George Beban and Mr. Mason were at the Loew State. This week Dorothy and Lillian Gish were in the city, appearing in connection with "Orphans of the Storm." Charlie Murray began a tour at the Loew State.

* * *

Bruce Fowler, of the Elmwood, is giving his patrons fine shows. The Elmwood is a big neighborhood theatre on the west side. Bruce never kicks about poor business. The secret? Good pictures!

* * *

Nickum's Gem Theatre in Olean, N. Y., is celebrating its first anniversary.

* * *

George R. Miller has taken over the Elite Theatre in Niagara Falls. He has redecorated the house and installed new equipment. The house was formerly run by the Bordonaro Brothers.

* * *

Eddie LaBarrie is the manager of the new Lambert Theatre in Welland, Ont. S. L. Lambert is the owner. The Niagara Falls Equipment Company has installed two Power's Type "E" high intensity projection machines. G. McD. Allen is in charge of the booth. The size of the screen is 13x18 feet. The throw is 135 feet. Clarke R. Harper is director of the orchestra. The Lambert has a seating capacity of 1,600.

* * *

Grace Davison visited the Cataract Theatre in Niagara Falls Sunday, February 25. The party, which included I. E. Chadwick and N. I. Filkins, visited the Falls in the morning, accompanied by Charlie Hayman. In the evening Mr. Hayman was host at a dinner in the Niagara Inn. Miss Davison received an enthusiastic reception in the Cataract city.

* * *

Col. Fred Schweppe, prominent Elmira exhibitor, was a visitor along Film Row.

* * *

The Olympic Theatre, Buffalo, was closed for several weeks, during which time it will be renovated and redecorated. It re-opened with an exclusive picture policy, and it will be managed by Fred M. Shafer, who is also managing-director of the new Lafayette Square.

C. Sharp Minor, the noted organist from the Pacific Coast, is the attraction at the Lafayette Square. His playing is being talked about all over town.

* * *

Mrs. Mary Carr did a lot of good for the motion picture business when she was in town. In addition to her appearances at the Lafayette Square, she addressed the students in the Lafayette and Masten Park high schools and several prominent clubs. She made a noble defense of the theatrical profession. She also spoke before the Western New York unit of the M. P. T. O. A. Mrs. Carr's daughter accompanied her to Buffalo.

* * *

William Van Dyne, formerly house manager at the Capitol, in South Buffalo, has been engaged as assistant manager at the Lafayette.

* * *

Joe Berdel, of the Fox staff, has been down in the Southern Tier with "Over the Hill." He reports that Manager Harold Albert, of the Goodwill Theatre in Johnson City, broke all attendance records with the production, while Gustave Matthies, in Deposit, N. Y., showed the picture to 1,152 persons. The population of Deposit is 1,750. Mr. Matthies played the feature two days.

* * *

James A. Bailey, manager of Keith's Theatre, is introducing a lot of features first run in the downtown section at ten cents. Jim is also advertising in a consistent manner, which undoubtedly is bringing in the business. Jim is finding that serials help him in attracting patrons. He is showing "White Eagle" at present.

* * *

Two tickets for the price of one is the inducement held out by Manager Sam Carver at the Academy Theatre this week. He has a coupon printed in his ad, which, if presented at the box office, entitles the holder to two orchestra seats for 20 cents. "Get Acquainted Week," Sam calls it.

* * *

Fenton Lawlor has resigned from the Pathe staff to accept a salesman's position with the R-C Pictures Exchange, covering the Southern Tier.

* * *

Otto Schroeppel, recently manager of one of the houses in the General Theatres chain, is now booker at Niagara Pictures Corporation in the Warner Building.

* * *

J. L. Cook, formerly with the Fox forces, is now boosting Pioneer products in Western New York.

St. Louis

C. C. Jones of the American Theatre, Johnston City, is ill in a Chicago Hospital. His wife is conducting the theatre.

* * *

Charley Werner of Metro is back from a successful trip through Northern Arkansas, Tennessee and Kentucky. He reports that last week was the best he has ever had in his fourteen years' film experience. On March 26 he will celebrate his seventh anniversary as the local Metro manager.

* * *

R. A. White, general sales manager for Fox, was here last Saturday on his way from Kansas City to Cincinnati.

* * *

The Pathe office organization held a big family luncheon Saturday in honor of Col. Bill Yoder, district manager, who was in town.

* * *

C. D. Hill, local Wid Gunning manager, states he has had many inquiries concerning Wid's new plan of selling pictures or entertainment programs. Already practically all of the St. Louis houses and 35 per cent. of those in the territory have signed for the ten pictures to be released under this plan.

* * *

C. S. Trowbridge, assistant general sales manager of United Artists, left Saturday for Kansas City, where he will spend several days as guest of the K. C. United organization.

* * *

R. W. Hickman, manager of the Lyric, Greenville, reports he broke his house record with "Way Down East" on February 22, 23 and 24. He plans a return engagement.

* * *

C. W. Hall of the Illinois Theatre, Centralia, was in the First National office.

* * *

Sam Henley, Associated Producers road representative, returned Saturday from a successful trip through the territory.

* * *

Little Joe Desberger, First National manager, slipped out Sunday for a swing through the key cities. He took an extra trunk along to take care of the contracts.

* * *

Vernon Hicks of the Family Theatre, Marion, dropped into Enterprise office.

* * *

Another visitor of the week was F. E. Schmitt, Star Theatre, St. Jacob's.

Pittsburgh

Clyde D. Klinger is the new exploitation man for the Silverman Brothers, of Altoona, Pa., succeeding Alf Camm, who has started a sign shop in Pittsburgh.

* * *

Charles W. Anthony, formerly assistant manager of the Pittsburgh Vitagraph branch, has been promoted to the managership of the Buffalo branch of the same company.

Mike Rosenbloom, of the Majestic Theatre, Charleroi, Pa., has returned from an extended visit to New York City.

* * *

The Rowland and Clark Theatres executive offices will be moved to the new State Theatre Building sometime during March.

* * *

Manager Donovan, of the Regent Theatre, East Liberty, is back on the job after a hard tussle with the "flu." John lost ten pounds in as many days during his illness.

Indiana

The students and faculty of the Elmhurst school, at Connersville, were guests of E. T. Lewis, manager of the Lyric Theatre, there last week at an exhibition of "Rent Free," featuring Wallace Reid.

* * *

Clyde Wilson, of Rochester, has bought the Martz and Grand Theatres at Tipton from Arthur Jackson, who has operated the two theatres for the last eight years. Until recently Mr. Wilson operated the Paramount Theatre in Rochester. The Martz will be closed for redecoration and improvement.

* * *

Representatives of the Luna Amusement Company, operating the Lyric Theatre at Fort Wayne, pleaded guilty in circuit court there this week to having employed children under the age of sixteen, and were fined $25 and costs. The children, it was said, were not directly employed by the theatre, but had been permitted to appear in connection with some of the programs.

* * *

A suit growing out of the sale of the Paramount Theatre at Kokomo was compromised this week by the contestants, Mrs. Julia Corbett and William Kiefer. Mrs. Corbett bought the theatre from Kiefer. She later filed suit against him, alleging that he represented the theatre as a paying proposition but she had been unable to operate it other than at a loss.

According to Webster, PROSPERITY means success; good, why not have that kind of a show by booking your show from pictures advertised in April 1st issue? $

$ $ $ $

Washington, D. C.

The attention of exhibitors is being invited to a new police regulation making it unlawful to throw snow from the roof of a structure in the District of Columbia to a sidewalk, street, alley or roadway. It is understood that the city heads were prompted to enact this regulation by a complaint that snow was recently swept from the roof of one of the theatres into a public alley. It is provided in the regulation, however, that if necessary to remove snow or ice from the roof of a building for reasons of public safety and it is impracticable to do so without violating the prohibition, the prohibition may be waived if the person offending shall immediately remove from any street, avenue, alley, highway, footway, or sidewalk the snow or ice thrown, cast, or deposited thereon.

* * *

Arthur Lucas and Billy Bush were guests at the "birthday party" tendered by the National Press Club to President Harding on March 4. Mr. Lucas has been a member of the press club for 17 years. He came over to Washington from New York and was present when the lone candle on the birthday cake, denoting the first year of Mr. Harding's administration was lighted.

* * *

The Gayety Theatre on March 13 will change its present burlesque program to include motion pictures and two acts of vaudeville. The house will be opened at one o'clock each day with a scenic followed by a news reel and then a comedy. Two fifteen minute vaudeville acts will run this part of the entertainment up to two fifteen, when the regular burlesque program will start. This will be followed by a feature motion picture production. The full program will then be completed.

* * *

Slight damage was done by fire in the booth of the Elite Theatre, Rhode Island avenue and Fourteenth street, northwest, but the operator, Fred Kreddriedde, was burned about the hands in extinguishing the blaze. Several hundred people were in the theatre, it is said, at the time of the fire, but they knew nothing of it until they read it in the papers the following day.

San Francisco

M. E. Cory, who carries the Associated First National banner in the Northern California territory, is proud of a recent achievement in booking the Victor Theatre, Oak Park, for a solid month in advance. This house, conducted by Frank C. Miller, is observing its seventh anniversary in March and while it makes five changes a week is offering Associated First National pictures every day during the month. The announcement is also made that the theatre is to be enlarged to a capacity of about 1,000, a heating and ventilating system installed, the foyer and lobby remodeled and a marquee added.

* * *

Victor Herbert, who was brought across the continent by Eugene H. Roth, managing-director of the California Theatre, to conduct the California Theatre orchestra for a limited period, is proving a decided drawing card and this house is being thronged by appreciative music lovers.

* * *

The Orpheus and Lyric Theatres, San Rafael, have been consolidated and are being operated under the management of George Sargent.

* * *

Al. McDonald is now filling the position of manager of the Lorine Theatre at Crockett.

* * *

Dave Hersher has sold his interests in the Pinole Theatre, Pinole, to L. W. Eaton.

* * *

T. F. Griffin has arranged to erect a moving picture house at Modesto, Cal., at a cost of $50,000, the theatre to be operated by Parker & Brobeck, of Stockton.

* * *

Influenza is widespread in California, more than nine thousand cases having been reported to the State Board of Health during the last week of February. The disease, however, is in a light form and there are but few fatalities. Theatre attendance is being affected and houses in several towns are closed. March has opened with warm weather and the epidemic is expected to come to a speedy end. Among the towns in the San Francisco territory, where houses have been closed, are Santa Cruz, Willitts, Lodi, Sebastopol and Pacific Grove.

* * *

A private screening of "The Great Alone," a Monroe Salisbury picture, recently completed at the Pacific studios, will be made shortly at the Garden Theatre, Burlingame.

* * *

The visual instruction department of the University of California reports that during the month of January it circulated four hundred and eighty-three moving pictures to non-theatrical institutions.

* * *

The Rialto Theatre is closed. Negotiations are under way, however, for its re-opening at an early date.

* * *

Sam Y. Edwards, manager of Associated First National, has recovered from his recent illness and is making a business trip to Fresno and other San Joaquin Valley points.

* * *

Fred W. Voigt, who has charge of the local Metro branch, is making a tour of the San Joaquin Valley.

* * *

The West Coast Co-operative Theatres, Inc., has been incorporated here with a capital stock of $250,000 by William Klein, Reed M. Clarke, Alvin Gerlack, Harold J. Abraham, J. Feraut, A. Coppinger and Samuel Roeder.

* * *

Splendid offices are being fitted up at 191 Golden Gate avenue for the use of the American Releasing Corporation, of which W. A. Crank is local manager. The first release of this concern, the jungle pictures of Martin Johnson, was shown at the California Theatre.

* * *

Following a number of unsuccessful attempts to show "The Clansmen" here again a court ruling has been secured which apparently clears the way for an exhibition of this film. Efforts were recently made to show it at the Francesca Theatre, but the show was stopped by the police. The owners of the theatre and the film demanded a jury trial, with the result that they were acquitted.

* * *

The American Photo Player Company recently sent Frank B. Campbell to Denver, Colo., to install a large Robert-Morgan organ in the new Colorado Theatre. Edward Sawtelle, formerly organist of the new Mission Theatre, San Francisco, is now organist at this new Denver playhouse.

* * *

N. H. Brower has been promoted from the position of assistant manager of Associated First National in this city to that of sales manager.

* * *

F. G. Slitter, of the home office of Associated First National, was a recent visitor here to install a new accounting system.

* * *

George Mann, who has both theatre and producing interests here, has returned from a business trip to New York.

* * *

Martin Beck, president of the Orpheum circuit, has arrived here to make arrangements for the opening of the Golden Gate Theatre, which will be operated as a part of the Junior Orpheum circuit, and to award contracts for the erection of a new house in the suburban city of Oakland. According to present plans the Golden Gate Theatre will be opened on March 19, with vaudeville and moving pictures.

Toledo

Pete Sun, managing director and one of the principal stockholders in the Rivoli Theatre, announces his active retirement from the motion picture business, but will retain his stock in the theatre. Mr. Sun is succeeded by Howard Feigley.

* * *

The many friends of Harold Wendt, the former popular press representative of the Rivoli Theatre, are congratulating him on his marriage to Miss Marie Flaherty, treasurer of the Rivoli, which took place last month. Mr. Wendt after a short honeymoon will take over the Rivoli Theatre at Defiance, Ohio, which he will run as a high class picture house.

* * *

The Pantheon Theatre announces its intention of floating a $50,000 bond issue to take care of current expenses. The issue will pay 8 per cent interest and will be marketed through Tucker Robinson bond house of Toledo.

* * *

It is reported that the Standard Film Company has taken over the Capital Theatre and will operate it with the Strand Theatre.

* * *

Phil Charnes, brother of Harry Charnes, president of the Standard Film Company, has been put in charge of the Toledo offices. Mr. Charnes was formerly manager of the Drury Lane Theatre at Detroit.

* * *

Tiedke Brothers, Toledo's largest department store owners, who recently announced their intention of building a new million dollar picture theatre on Summit street, this week withdrew their plans owing to the present financial conditions. Ernest Tiedke states that he has not abandoned the idea but under present conditions will not do so until 1924

* * *

The Temple Theatre is giving away free matinee tickets with every loaf of Haller's bread. The idea has made a big hit with the young folks.

* * *

The free picture show arranged by the M. P. T. O. owners of Ohio and the Toledo Federation of Women's Clubs, which was held at Loew's Valentine on Saturday, was a great success. It was the intention of Francis Holley, director of the department of Public Service of the Motion Picture Theatre Owners of America, to have held this show at the Allen Theatre in Cleveland, but in honor of Martin Smith, president of the Motion Picture Theatre Owners of Ohio, whose home is in Toledo, Mr. Holley gave this show in Toledo.

Philadelphia

Clement Rizzo, formerly business agent of the Motion Picture Operators' Union, Local No. 307, has become associated with Lewis M. Swaab, the local distributors for the Simplex, as consulting projection engineer and salesman.

* * *

Herbert Hustler, manager of the Imperial for Jack Rosenthal, has been confined to his bed on account of illness for the past two weeks. Latest reports are sorry that he has not made any improvement.

* * *

J. F. Evans, owner of several theatres in Philadelphia, says super specials are costing too much to exhibit them properly in order to make any money and would like to see the producers standardize multiple reel features.

* * *

The Philadelphia Motion Picture Salesmen's Association held its annual dinner at the Vendig Hotel, Saturday, February 25. Sam Lefko, president, presided as toastmaster. Announcement was made that the yearly May hop would be held May 19.

* * *

The complete list of officers elected at the last election of the Motion Picture Operators' Union, Local 307, was as follows: Lou Krouse, president; H. Abott, vice president; A. B. Freeman, recording and financial secretary, and William Syms, business agent. Those appointed on the executive board were Lou Krouse, H. Abott, Clement Rizzo, William Syms and H. B. Johns. The delegates elected to attend the annual international convention were Clement Rizzo and Lou Krouse.

WARNING TO EXHIBITORS. Be sure you have plenty of tickets on hand for your patrons. Book pictures advertised in the April 1st issue. $ $ $ $

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Penrod Follows New Exploitation Idea In Merchandising Hook-up Suggestions

PETE SMITH has blown into New York to close up the final arrangements for Penrod hook-ups, after having cleaned up Chicago with his Junior Naval Reserve parade, which everyone told him he could not possibly work.

Just for that Pete did what they told him was impossible, and put over young Wesley Barry like a presidential candidate in favorable territory. Now he has added most everything but socks to the Penrod exploitation, and will probably blow west again after one regretful look at the white lights.

Some of the Stunts

Meanwhile he has arranged with the Grossett & Dunlap Co., 1140 Broadway, for a photoplay edition of the book, and these publishers will cooperate with live exhibitors to put over the sale of the books through cutouts, window cards and other selling aids to land the local stores.

Frank Egan, of the Egan Little Theatre, Los Angeles, has a plugger song and F. D. Martin, of the American Doll Co., 20 West 72nd street, New York, has a Penrod doll and advertising aids.

The Peckett Headwear Co., 826 Broadway, has a line of Penrod hats, and Ben Weiner & Co., 100 Fifth avenue, offers Penrod suits. There is also pending the Penrod Chocolate Bar, each of which will contain a miniature still from the play.

In addition there is a strong tie-up with the U. S. Junior Naval Reserve, sometimes known as the "Navy Boy Scouts" since the ideas are somewhat similar. Edward Oldham, 2180 Broadway, New York, is the national executive officer, and can be approached if you cannot locate a post in your town.

It was the Naval Reserve, by the way, which gave Pete the parade which broke onto the front page of every Chicago daily—and the Sunday edition at that.

The suits gave 170 lines across four in Chicago with a picture of Freckles in his new suit and the underline naming the house at which the play was showing.

Work it Up

Penrod has inviting hook-up possibilities, but they are not worth a whoop unless they are followed up. Get in touch with the makers of the various products and get their cooperation. Get in touch with the local merchants and get them to do their bit.

Don't sit down and expect the hook-ups to work automatically. Get behind them and work all the harder because you have so much material with which to work.

This is the danger of ready-made exploitation. Exhibitors expect them to work without effort instead of realizing that it is merely exploitation material IF they use it.

Hustle or these hook-ups are worse than useless.

Made Handsome Sedan from Prop Room Stuff

William R. Ferguson, the Goldwyn exploiteer, went down to Greensboro, N. C., to help Jack Cunningham put over "Theodora" at the new National Theatre.

With the help of the property man they faked up a chariot, but Theo was a bit shy about doing a queenofsheba, so they built her a sedan out of some old boxes and bits of compo board they found in the property room and hired a couple of husky Byzantine warriors to carry her through the streets, following the chariot. Show times they parked her in the lobby, and stood guard. One of the men wore a frightfully modern pair of shoes, but the other was game enough to go around in his stocking feet, taking the same chances as an automobile tire.

The lettering over the front of the house is all the same size, the foreshortening at the left being due to the placement of the camera.

An interesting hook-up was arranged with a hardware store in the form of a well painted card surrounded with a display of vases which were kept filled with cut flowers. The sign read: "From the beginning of civilization up to the present day artistically designed vases and pottery have been used to beautify the simple homes and the regal palaces. Thousands of these were used in the magnificent settings in 'Theodora' at the National."

Prosperity is just around the corner, but it will come sooner if it is called. You can help accelerate its arrival by talking good times and helping others to believe that the worst is past. At the present time more people are scared than hurt. Talk good times and they will respond to your optimism. If all the screens of America talked good times there would soon be no bad times. Brighten up your house and then brighten up the patrons.

LIKE MODERN AUTOISTS, "THEODORA" PREFERRED A SEDAN TO AN OPEN CAR IN GREENSBORO, N. C.

W. R. Ferguson, Goldwyn exploiteer, collaborated with Jack Cunningham, of the National Theatre, to get a street parade. The sedan was built of compo board and old boxes and the decorations were from the property room, while the chariot was also home made, and the entire outfit cost but a very small portion of the additional money it brought in

Selling the Picture to the Public

Hung Up Three Moons in Arab Desert Sky

One of the big selling stunts for "The Sheik" at the Leader Theatre, Washington, D. C., was a miniature of a desert scene strung across the rear of the lobby. This was built by Manager John MacNaughton and he made an exceptionally good job of it, even if he did put in two crescent moons and one full orb. Perhaps the full moon was seeing the crescent double. It was a nice painting with the Sphinx and pyramids (even though they are in Egypt and not Arabia), and instead of cutouts he used toy Bedouins and camels and lions and tigers and elephants and anything else the toy store had. It didn't matter that the elephants were smaller than the horses. It was colorful and ingenious and it brought them right up to the box office, which was a desert tent, and they paid down so much good money that something had to smash, and it proved to be a couple of the records.

Mr. MacNaughton also used a ballyho parade of Arabs to wander around his section of the town and he made a profuse display of paper. This might have been intrusive had it not been handled so well. Some houses use less than this and get a dime museum effect. Knowing how permits Mr. MacNaughton to use all he wants and still preserve the effect of a real theatre. It's all in the way it is done. Here it is done well.

THIS IS THE FIRST TIME WE EVER SAW THREE MOONS

Lots of people have seen two, especially in the early morning hours, but three—never! Even in the good old days they didn't make it that strong. But John McNaughton, of the Leader Theatre, Washington, makes a fine showing for "The Sheik"

Large Question Marks Caught the Playgoers

Although the Warner Brothers' story, "Why Girls Leave Home," is not a question title, the use of the question mark has been very general and has been found very useful.

H. J. Miller, manager of theatres for Southern Enterprises in Augusta, Ga., and I. L. Shields, house manager of the Rialto, made a double use of the question mark, having one on the banner over the house and a second, and larger, device in the lobby entrance, the latter being lighted with red lamps, the red scheme being carried out through front and lobby, possibly with the idea of suggesting the "red light" destination of many of the girls.

On the beaverboard still frames shown on either side of the lobby are quotations from the press book, and at the top are two larger signs reading:

"Parents! Have you forgotten that you were once young yourself? Youth must be served," and "Girls! Have you ever contemplated a rash step when you thought your parents had denied you an apparently simple wish or desire?"

One of the other cards got almost everyone except the young men, and curiosity caught them, as well.

THE DOLLAR SIGN ANSWERED THIS QUESTION MARK

Playing up the inquiry brought in a lot of extra money to the Rialto Theatre, Augusta, Ga., on the stunt planned by F. J. Miller and I. L. Shields. To help along all of the lobby lights were in red to carry along the suggestion

Exit the Vamp Gave Butte a Big Scandal

Small town dwellers love a scandal and those olf-fashioned "bed and board" notices have sufficed to give more than one hamlet more of a shake up than the best man-sized earthquake could produce.

Butte is not precisely a small town, but by proportioning the advertisement to the size of the place, the American theatre shook the Montana town to its very foundations on Exit the Vamp.

Before the regular advertising was begun, a double column advertisement was run headed "A Plea for Fair Play" and addressed to "The wives and mothers of Butte."

It started off very promisingly "I am taking this means to expose a certain woman who is trying to break up my home" and wound up with the promise that a second advertisement would follow. The fact that "Advt." was tagged to the story did not hurt in the least. It was palpably an advertisement and the space used suggested that the woman who took this unique means of revenge must be of the socially elect or she could not pay for its insertion. The whole town was aroused and the gossips were running rings around themselves.

The second day was just as thrilling as the first up to the point where the lady villain had the hero up in her room—with the wife there ahead of them. Then it wound up with the promise that the rest would be told at the American theatre in Exit the Vamp. It was an expensive advertisement, but it paid for itself several times over. It can be worked on a lot of other titles just as well. Save it for a real need.

Selling the Picture to the Public

SEEING OUGHT TO BE BELIEVING. GIVE A LOOK!
The Missouri Theatre, St. Louis, established a fake exchange in its lobby, with six operators to answer the numerous calls for information about "Saturday Night." The wires were not hooked up, but it made a wonderful demonstration

Another Rent Free

T. W. Young, Jr., of the Frances theatre, Dyersburg, Tenn., was another to use a small model house for his lobby work on "Rent Free." As he borrowed a doll's house and used an old piece of cardboard, the only cost was for the juice to electrically illuminate the windows. It was set into the lobby Saturday night and all the church goers saw it on Sunday.

Interest had been worked up by means of newspaper teasers not mentioning the house, but stating that the advertiser had a scheme for obtaining a home Rent Free. Later the interested readers were told to go to the Frances to get the idea.

Throwout passes used ten pairs of seats to get most of the town down to the local Woolworth Building the Saturday before the opening. It made fine scramble for the kiddies —or would have, only so many grown persons persisted in getting in the way.

Keep your best exploitation for your best shows and slide on the poor ones. It does not pay to fool your patrons.

Jostled the Firemen Placing His Banner

Evert R. Cummings, of the Fort Armstrong Theatre, Rock Island, writes that he is just back from a vacation visit to his home in Oregon and feels full of pep.

To prove his statement, he sends in a picture of a burned building with a sign for "Molly O." This was a ten cent store in the heart of the business district, and as soon as he heard that it was a serious blaze, Mr. Cummings got a banner ready and had obtained permission to put it up before the blaze had died down. As soon as the hose was down, and before the apparatus was ordered back to quarters, Cummings had borrowed a ladder from the fire truck and placed his banner for the Mack Sennett production where about half the town could see it. Rock Island enjoys a good fire, and turns out a full attendance. Those who cannot get away at the time, give it the once over as soon as business permits, and it is pretty safe to say that this sign was ninety per cent. efficient.

Slip Up Stuff

You can go without a break for years and no one will give you any credit for it, but make one tiny mistake and the entire town and suburbs will rise up at you.

H. C. Farley, of the Empire theatre, Montgomery, Ala., knows this and when he advertised well in advance "It's coming. Saturday Night. January 25" he braced himself for the onslaught and did not have long to wait. People "just dropped in" to tell him that January 27 was Saturday night. They called him to the telephone and wrote him letter and postcards, and he stuck to it that Saturday Night was the 25th.

When he got around to telling them that it was De Mille's Saturday Night which was coming on Wednesday, they all saw the point, and because of their early agitation, they could not forget it.

Telephones in Lobby Had Big Moral Effect

Fake telephones have played their part in fact and fiction in the offices of real estate and investment concerns, but six switchboards in the lobby of a theatre aroused interest in a coming attraction, and they put over the stunt to a finish.

It was Jack Goldman's idea, and he worked it in the lobby of the Missouri Theatre, St. Louis. He borrowed six private branch exchanges from the telephone company, set them into an enclosure in his lobby, labeled the exhibit headquarters for information about Saturday night, and then set the girls to work.

All they had to do was to reply to imaginary questions as to the coming attraction, for the wires led no further than the floor. To employ the vernacular, the phones were phoney. One operator took care of all the legitimate calls from a real connection on the house circuit. The six girls in the lobby were for moral effect, and they kept up a constant chatter over the wires as to the stars, times of showing and all the other details an interested public might be supposed to be concerned about. In reality it was only a talking ballyhoo with a big idea behind it, for everyone who saw the stunt passed on convinced that a play which could arouse so much interest must be more than worth while.

Do It with Less

It will be more convincing, if less spectacular, to put in one desk and run wires from this to the individual phones set on small tables, for one P. B. X. can handle all the required calls and the use of so many exchanges might excite some suspicion. In addition you have the added value of one girl jacking in the various stations.

But it's a whale of an idea. If you don't believe so, try it once. You'll take off your hat to Goldman.

Killing the Calendar

Here's another slant on the "Saturday Night" stunt. The Century Theatre, Baltimore, gave wide publicity to the fact that "Saturday Night starts Monday at the Century Theatre." And it started with a bang.

CUMMINGS HAD THIS SIGN UP BEFORE THE FIRE WAS EXTINGUISHED
He had "Molly O" coming to the Fort Armstrong at Rock Island. Some one told him the ten-cent store was on fire. Instead of running after the engines he ducked into the sign room and had his banner up before the fire was fairly out

Selling the Picture to the Public

His Six Float Parade Did Not Cost Him Much

When you read about a parade with six floats it sounds like several hundred dollars. but if you will look around on this page you will find a picture of the parade and see that the floats are built on boys' express wagons, which cuts the cost very considerably.

It was planned by G. R. Stewart, of the America theatre, Casper, Wyoming, for What Do Men Want? and he seems to answer the question by showing a home still, a baby buggy, a small home, a wheelbarrow full of money and a boy dressed as a vamp. The sixth wagon carried a tiny A board for the announcement and all of the others were labeled with the title.

This sounds simple, almost childish, but it had a highly stimulating effect upon the receipts, for Casper is not a large place and the stunt had them all laughing—and thinking about the play.

It does not cost much to try out the stunt and it will certainly at least bring in what it costs, and probably a great deal more.

TOOK FIVE GUESSES AS TO WHAT MEN REALLY WANT

G. R. Stewart, of the America Theatre, Casper, Wyoming, organized a parade for the Wid Gunning picture. He used a still, a home, a bunch of money, a baby buggy and a vamp, with a sixth sign telling the house and attraction

Sprinkled the Dogs All Over His Lobby

The Silent Call cannot be too strongly advertised, for it will keep on making business after the picture has gone, Raymond Koch, of the Palace Theatre, Cedar Rapids, knew this, and he played it to the limit, having special paintings made of the dog which is the feature of the cast.

In addition the lobby was converted into a log cabin and decorated with all the dog cutouts he could find on the paper, about a dozen in all being used to put over the canine star in the lobby alone.

He got enough out of it to win a press comment in the papers, and of course mention of the lobby had to include the dog and this inevitably led to comment on the wonderful work of the animal.

In getting this display Mr. Koch had to borrow the windows of the stores on either side of the entrance, for these were partly covered by the large paintings.

An attractive lobby is the advertisement of your own belief in the value of a picture. It is, in a sense, your personal endorsement. Make it such and lobbied will pay better than if you made them for every display and worked hardest on poor ones.

HE DIDN'T MIND GOING TO THE DOGS ON STRONGHEART

Stanley Koch, of the Palace Theatre, Cedar Rapids, could not get enough dogs for his lobby display on First National's "The Silent Call," but he worked a dozen or so into the lobby display and bulged his receipts considerably

Doubled Up Ballyhoo

William C. O'Hare, of the Princess Theatre, Sioux City, used a man dressed as Uncle Sam to peddle cards for First National's production of Jackie Coogan in "My Boy." Then the same man came on as a prologue to the picture and gave a short talk in favor of the restriction of emmigration, the story giving point to the talk, the contrast being between the probable value of the little French boy hero and the organ grinder as citizen.

He also addressed the schools and civic organizations during the week the picture showed and the interest thus created was capitalized at the box office. You can get an Uncle Sam suit from any costumer, or make one from bunting in a pinch.

Both the poor children and the newsboys were given special shows in the afternoons and these were played up in the papers.

This Was a Winner

All that it cost the Colonial Theatre, Allentown, Pa., to convince the public that "A Sailor Made Man" was a knockout, was the labor cost of boarding up a plate glass window next the theatre and putting up a sign reading:

"This window broken by the vibration from the roars of laughter from the audience viewing the Harold Lloyd comedy, 'A Sailor Made Man,' now playing next door."

It did not hurt the second hand lumber any, so that cost was not counted. The store got its return from the entrance of numerous persons who made a small purchase the excuse for seeing if the window really was broken.

They don't come much cheaper or any better than this stunt.

Lucky Horseshoes

A set of four horseshoes for quoit playing was offered by the Schade theatre, Sandusky, when "Thunderclap" was booked at that house. Presumably the shoes were plates worn by the famous horse, and three sets were awarded as prizes in a single contest.

They still "pitch horseshoes" in George Schade's town, so the prizes were prized. They were first used for wndow work and gave three good displays.

Selling the Picture to the Public

BUILDING UP A LOBBY EFFECT WITH PROPERTIES

The Sun Theatre, Omaha, achieved a fairly ordinary lobby on "The Queen of Sheba," but the stairs before the paintings on either side give a production effect decidedly well worth while. It adds to the importance of the showing

Gave Lobby Paintings Increased Importance

Because of the striking appearance of the paintings supplied on "The Queen of Sheba," many managers appear to have been moved to extra endeavor to put these over by masking them in, or through some other distinction.

The Sun Theatre, Omaha, used built out frames and steps. The latter are not to be commended in the lobby unless, as in this example, there is a flare to the lobby, which will keep the obstruction out of the direct line of the passage. Here there is a sharp turn to the lobby wall, which gets the stps well out of the way of a department patron, who has no excuse for stumbling over the construction—and suing the management.

Stairways or similar structures can be built cheaply, rebuilt often and make a painting or poster into a production instead of a wall picture.

There seem to be shadow boxes for other paintings on either side of the box office, though these show only as black strips in the photograph.

Made a Chinese Show for "Cup of Life" Lobby

About one-fifth more business was done on this Hobart Bosworth-First National production of "The Cup of Life" than would have been possible without exploitation, merely because the lobby emphasized the unusual nature of the story.

Ray Beall, of the Imperial Theatre, Charlotte, N. C., can do his own paint and hammer work, so this costs comparatively little, in spite of the pretentious appearance it presented. The arch was made of yellow tricotine, whatever that is. Instead of spoiling the material for further use by painting on the letters, Mr. Beall cut them from thin stiff black cardboard and sewed them on. It looks like ideograph, but it really spells out the title, the lettering on the three sheets helping you to get the idea. The decorations are the Chinese sacred dragon and the monad, emblem of good luck.

The cup is made of beaver board, painted the same shade as the fabric and lettered in black. The Buddha is a blue-green, in simulation of Chinese ware. This figure is set back from the cup about eight inches and in between, in a shadow box, is a red globe, casting its light upon the figure. An incense with a pungent odor and producing a thick smoke was burned beside the box, to heighten the effect.

The best test is that the receipts for the second day held up, and this in the face of strong opposition from other houses.

Carpenter Made Title a Rotary Club Slogan

Quick thinking gave George E. Carpenter, of the Paramount-Empress theatre, Salt Lake City, one of the widest publicity campaigns on record at no cost to the house.

He had booked "Just Around the Corner" when it occurred to him that "Prosperity is Just Around the Corner" would make a smashing good slogan for the Rotary Club campaign.

The Tribune gave it a quarter page space free, a local advertising agency supplied the cut, and then the club sold the slogan to the stores. It spread to the nearby towns, and now even the individual advertisers are using it.

It made one of the biggest hook-up campaigns on record.

Still Going Strong

Although most towns appear to have forgotten the Farmers' Matinee, the Paramount theatre, Okanogan, Wash., still clings to the stunt, working in connection with the twelve leading merchants in town. The house gives the matinee at cost and relies on the out of town business it gets on other days for the profit.

Why not revive the idea in your town, if it is under 20,000 population? It will pay you and the merchants, and also will give you a lot of extra advertising. Book in a good show for that day, instead of a cheap one, for then you can coax the farmers back on other days. A recent matinee at the Paramount announced Dont Tell Everything, and other Paramount hits have been booked on other Wednesdays.

We will be glad to supply the full details of this idea if you want to try out the scheme. Just drop this department a postal card.

THIS GORGEOUS LOBBY WAS VERY INEXPENSIVE

It can be made to cost even less than the cost to Ray Beall, of the Imperial Theatre, Charlotte, N. C., if this First National display is made on yellow paper instead of fabric. The latter looks better, but paper will sell "The Cup of Life"

Selling the Picture to the Public

Too Much Art Hurts the Circle Spaces

Apparently the Circle theatre, Indianapolis, believes that the artist is mightier than the advertiser. This may hold good with a poor copy writer, but it is fairly simple to get a better writer and put the artist where he belongs. Sometimes the Circle artist is very good, but generally he gives so much more thought to his picture than he does to his advertisement you want to throw things at him. He likes to fill in with a lot of shading and

CIRCLE
Theatre
PRESENTS
CONSTANCE TALMADGE
IN
POLLY OF THE FOLLIES
with
A cast including the original beauties of the Ziegfeld Follies
SEE! Follies Beauties—Broadway Belles—Vamps and Villians—Stage-Struck Girls—Home-made Filloma—Sure to Thrill 'Em—Connie Talmadge —Makes Things Whirl

ART INSTEAD OF ADVERTISING

fancy work. This is an example of how he should not do it, and it represents an investment in 720 lines of space. Now Constance Talmadge's name in nice black type will sell more theatre tickets than two pages of pretty, non-committal picture. "Polly of the Follies" suggests Miss Talmadge in a type of play that should fit her like a made-to- order tailored gown. Here her name is set into a mass of shading and has to fight its way through. If that figure had been drawn against a white ground and the name had been displayed on a white ground, it would have been a wonderful thing to sell tickets on, but both the title and the figure are sacrificed to the artists's passion for heavy backgrounds, and both are lost. To make matters worse the title, one of the best Miss Talmadge has had for some time, is lost in an effort to be cleverly characteristic. Those warty looking letters are supposed to suggest the display of the title in electric globes on a theatre sign. At least that is what it seems to be, and it is the only excuse to be offered for sinking a valuable title into obscurity. It is almost pathetic to observe how a well-meaning artist, with no advertising sense, has botched what might have been a fine piece of work. With that figure standing out against a white ground, with star and title given their full and proper display, this might have been a model advertisement. As it is it is pretty poor stuff. Try and reconstruct this without the ground, and then move the audience at the lower part of the drawing into the foreground and show the back of a row of bald heads looking toward the dancers; just a fringe of heads at the very bottom of the display, where they will get more attention and be more characteristic. There are the makings of a great idea here, but the makings have been rolled wrong.

—P. T. A.—

Teased a Whole Week for "Queen of Sheba"

Harold B. Franklin seldom gets very far ahead of an attraction. He believes in selling what he has on the counter rather than what is on the way, and he does not even underline very strongly, but he put in a solid week of advance displays for "The Queen of Sheba," using 42 lines a day and changing only the lower part of the advertisement daily. For the first three days he spent the space in telling

SIX SHEBA ADVANCES

that this was the first time at popular prices, though adding two or three words on the play. Getting that over, he spent the last three days selling the spectacular angle. None of these use cuts, but the title stands out more strongly than the cut attractors could, and his chief idea was to impress the title rather than sell the play then and there. He wanted to keep away from the appearance of the current Shea ads, and still wanted to be characteristic, so he picked out a distinctive letter and made that stand for the play.

—P. T. A.—

Evidently Back Pay Has Been Cut Down in Texas

Cutting salaries is a favorite occupation in some sections, but cutting back pay is a retroactive stunt that is not so good. The Palace Theatre, Dallas, Texas, takes 105 lines across the page for the Fannie Hurst production and then hurts the display value by streaking the letters with lines of white. It would take a psycho-analyist to determine why artists do these things, and why managers let them, and we are not so positive that even a crackerjack analyist could fathom the motives of the men who deliberately mutilate good lettering in this fashion. It is sent in by John LeRoy Johnston, who has just moved down there from Minneapolis, and perhaps he has not yet had time to correct his artist. Johnston knows good work when he sees it, because he has done capital work with his own pen in the past. At any rate the space is so large that the display can get over, which cannot always be said. The text is rather too general to be convincing. It does not reach out and grab at the reader. It is too grandiloquent. It lacks pep and punch. It makes large statements, but it does not adduce proof or even make those statements in a manner to convince. It reads better than it sells. There is no persuasion in "At its preview the photoplay made a profound impression, but not until its premier showing to the public did the unusual merit of this splendid drama register fully." That does not make you feel that you simply must see the play. It does not, for instance, mean as much as: "We knew when we saw it screened in the private projection room that it was going to be one of the sensations of the season, but even we did not anticipate the enthusiastic reception it has received from the public. It is the play all Dallas is talking about and will talk about for some time to come. To see it is a duty you owe yourself." There is an idea back of that. There is no urge to the original. We hardly believe that Johnston wrote this copy. He can do much better than that.

—P. T. A.—

Jewett Bubar Offers This Pretty Layout

A characteristic example of Jewett Bubar in good form is found in this Sunday 125 by three for A Prince There Was at the California theatre, San Francisco. The California is now second to the Granada on the Roth and Partington string, but they have not let up in the effort to keep the house up. They sell it as hard as ever, and take as much pains with the displays as ever. Bubar has one trick which most advertising artists never seem to catch. He knows that he is drawing for attraction and he knows that a dozen strong lines are better than a half acre of cross-hatching. Bubar never spills the ink bottle on his work. He keeps his lines clean and open, using black mass where he can place it to advantage, but

Giving Credit When It's Due!

The management takes this opportunity of telling the critical amusement lovers of Dallas that the current presentation is the surprise of the theater's history.
At its preview the photoplay made a profound impression, but not until its premier showing to the public did the unusual merit of this splendid drama register fully.
A master play in every sense of the word. An achievement for the silent art.
SEE IT TODAY
Don't Put It Off!
Engagement Terminates SATURDAY NIGHT
Accompanied by the best orchestral synchronization ever played by DON ALBERT and his PALACE ORCHESTRA, this production stands out as the most absorbing entertainment ever offered in this, Texas' finest photoplay theater.
Everything that has served to place Palace entertainment on a par with the best in America serves to reinforce the sincerity of this statement.
BACK PAY
FANNIE HURST'S
Celebrated Cosmopolitan Story
Scenario by FRANCES MARION
Featuring Seena Owen, Matt Moore, J. Barney Sherry
Production by FRANK BORZAGE
Written and Picturized by the Creators of "HUMORESQUE"
S. D. Warner, Baritone
Dwight Brown at the Silver-Toned Wurlitzer
DALLAS' MILLION DOLLAR THEATRE
Palace
Certainly—A Paramount Picture
Al. St. John in "Fool Days"
Palace News
Palace Tours
STARTING NEXT SUNDAY—Thos. H. Ince's "LIAR THE WOMAN"
Another Photoplay Destined to Start Dallas Talking

A NON-COMMITTAL SPLASH FROM TEXAS

Selling the Picture to the Public

using it only to throw into greater prominence the open lines. As a result in about 999 times out of a thousand his drawings stand out on the page like a knothole in the wall of a dark barn. He pulls the glance of the reader directly to his sketch and then he puts the title where that will be the next thing seen. Bubar really should be awarded a medal for his work, for it is real advertising drawing, fine, clean cut and yet merely an illustration for the play being advertised. He knows just where art should stop to let advertising begin. An entire book could be written on this single theme, but what would be the use? Those who need it most would not even read a free copy. Milt Samis has promised to be more regular in his shipments of samples, so we hope to increase the number of Bubar reproductions for they are a liberal education when he does his best, and most always he does. We do not recall that he has produced many knockouts. He does not come out with an almost perfect display about once a year, with a low average the

A TYPICAL BUBAR

rest of the time. Instead he is consistently good about fifty one weeks in the year, and bats a better average. And since they sell film the year around instead of just when the artist has done a wonder-piece, Bubar earns more money for his employers than do most of the artists and, what is more important, he wastes practically nothing on poor work.

—P. T. A.—

Sometimes Benday Is Help to a Display

Sometimes the Parkway, Baltimore, does not get good results with a combination of benday and black, but here the combination works very well. The black is held at the top, to back the figure work, and the benday below hooks to the small amount in the signature in a very good combination.

This is because the cut needs only to suggest the idea of the title, and the title and star are carried below in a type fact that gets over. Here the copy matches the title. It sounds like press book stuff, but it is well done and gets a sympathetic grin that is worth all of the argument in the world. The man who wrote the lines "The romance of a gay little comet who could show motorists how to speed and pedestrians how to dodge" may have had nothing whatever to do with the making of the play; probably he did not even see it, but he gets over the suggestion that here must be a bright little comedy because it is so briskly introduced, and he wins the money, no matter what the value of the play. Really bright bill-

Parkway
NORTH AVENUE AT CHARLES
THIS WEEK
BEBE
DANIELS
—IN—
"The Speed Girl"
The romance of a gay little comet, who could show motorists how to speed and pedestrians how to dodge.
It's Bebe at her daringest, dashingest, best.
Parkway Superior Orchestra
V. NESSUL, Director

A BETTER COMBINATION

ing for a comedy is worth all of the ponderous assurances that can be packed into a newspaper page. Make them smile and they will figure that they will laugh at the play itself. Be heavy and they will imagine the play to be sodden. A nice adjustment of the treatment to the theme has sold more than one play, and the reverse also holds true. This is a consistent advertisement that probably put the play over.

—P. T. A.—

Worked Just as Hard for Self Selling Title

Milt Samis writes that when Roth and Partington booked Molly O into the California theatre, San Francisco, he did not have to hustle very hard to get displays, because the film came along with the hook-ups all arranged. All he had to do was to chase around and make certain that all the merchants who had Molly O material knew that

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.

516 Fifth Avenue New York

the film would be at the California for two weeks. This took more leg than brain work. Most of the effort was put into the advertising, and the copy was snappy above the usual, while Jewett Bubar spread himself on this second week sketch of the star. It is taken from a still, but it has individuality and the likeness is unusually good. With just a nose, mouth, eyes and a faintly outlined chin, framed against the dark hair, Bubar has evolved a portrait rather than a picture.

Technically the best work is the suggestion of the newspaper-wrapped bundle. That really seems to be a newspaper. Most of the selling is for the Sunday concert, for the real purpose of the advertisement is merely to remind that the title has been held over for a second week; which happened only once before at the California. This argument is used to sell the second week, and then there is an appeal to come to the concert and stay over for the show, for it was figured that the concert brought out a different sort of crowd and if

California
SECOND WEEK
STARTING TOMORROW
MABEL NORMAND
"MOLLY O"
A MACK SENNETT PRODUCTION
Only once before has any picture been so good that it was held for a second week at the California.
"Molly O" is such a picture. The fact that it remains for another seven days speaks for itself.
And there is no more delightful way to begin the New Year than to attend the California's Grand Concert tomorrow at 11 a. m.
Hear an hour of excellent music and then remain to see "Molly O." Usual Sunday admissions. No extra charge for concert.
TOMORROW MORNING AT ELEVEN
GRAND CONCERT

A MODEL OF PORTRAITURE

they liked the picture they would go out and tell others who seldom see the pictures. Before you read on, note how few lines are used on the face, and how effective the frame of black hair is made. Then look to see if your own artist gets similar effects. If he does not, ask him why. He can if he studies these pages, but that does not mean merely skimming them over. This department is a text book, with a new lesson weekly, and not merely a lot of type and cuts put in to help fill up the paper. Look at it in that light and not only use it yourself but make your staff use it, too.

—P. T. A.—

One Cut Attractor Is Chief Selling Point

In this 150 lines over four for the Century theatre, Baltimore, we think that at least one half of the selling was done with the line cut on the right. This is in no disparagement of some of the well written copy, but because this cut sells at a glance the suggestion of the story. You see the men and women in the pool and you know that it is just that type of a De Mille story. If you like that type—and most persons do, you go to the theatre to see what else they have. On

Selling the Picture to the Public

the other hand the cut on the left means nothing and might better have been omitted in favor of a better display for a punch now almost hidden in three lines of unleaded eight point bold at the bottom of the text, which reads: "Ball scenes, cabaret scenes, Coney Island scenes, fire scenes, wreck scenes forming the background of one of the greatest modern, up to the minute stories ever screened. This tires a little with the repetition of the word "scenes," but it gives a strong kick, and is worthy of a better display. The title is poorly displayed for a space this size. The letters are weak and as such convey the suggestion of a weak play. The entire legend is a bit helpless, for "Cecil B. De Mille's production, Saturday Night", does not suggest anything big. You have to wait and be sold on the small lines. On the other hand "Cecil B. De Mille's Snappy Social Satire" would have had a drag all its own. The announcement line is the first to be read in most advertising. Make is snappy and appealing to the end that the reader will go on to the details already con-

A GOOD ATTRACTOR CUT

vinced that the story will be a good one. Try to be a little different in your introduction. Get hold of your reader right at the start. It pays to work over it a little longer, because it means sold tickets, which represent the fullest return on the investment in newspaper space.

—P. T. A.—

Misleading Attractor Will Not Help Play

This 150 by four for Peter Ibbetson at the Stillman theatre, Cleveland, is the least effective work we have ever seen for this house. In the first place the drawing is poor, but this might be excused had the artist sought to reproduce a scene from the play, but to offer this sketch of a sculptor and his nude statue is to kill the picture among the very class the house should be most eager to sell. Peter Ibbetson will sell best to those who have read the Du Maurier novel, and those who have read the novel and know that there is nothing in the book about a sculptor, very possibly suppose that this is an addition put in to appeal to the supposedly low taste of the picture public and stay away from one of the best high class productions of the season. The artist who will work in such an attractor for Peter Ibbetson would be capable of showing the Four Horsemen of the Apocalypse in a neck and neck finish on a racetrack. If we had an artist like that we would pat him on the head with a crowbar until the police came and called the coroner. It is little short of a crime to traduce a poetical production such

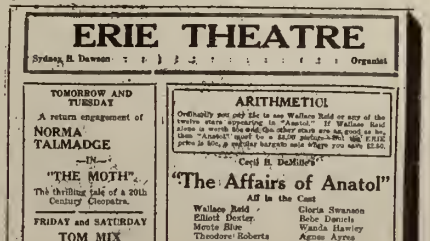
A MISLEADING ATTRACTOR

as this with such a monstrosity. Surely there must have been stills available, since there is a Paramount exchange in the city. The picture will not appeal to those who go to see nudity. It is not a burlesque show, yet the appeal is wholly to a class of patrons who will leave the theatre feeling that they have been swindled. It would have been vastly better to have omitted figure work entirely and let the arch and drapery serve as the attractor. Perhaps this sketch was prepared for some other title and used to save the cost of art work. Possibly the artist saw the author's name and confounded this with his Trilby. This might be an explanation, though it would be no excuse. There can be no possible excuse for such a break.

—P. T. A.—

Mr. Gill's Arithmetic Should Be Convincing

It's a little late for Anatol advertisements, but it is still going around the smaller houses, and in any event the idea can be worked with other attractions with a number of stars. Mr.



MR. GILL'S ARGUMENT

Gill runs the Erie Theatre, Hugo, Okla., and he has persuaded the local papers to give him fairly good type displays. The panel at the top of this list of stars is headed "Arithmetic" and argues that if you would pay a quarter to see Wallace Reid or Gloria Swanson or Bebe Daniels, you are saving money when you buy twelve stars at fifty cents. This argument may be a little faulty when you come down to the low end of the list, but you are reading it at the top, and you are sold on the idea before you start to read down. In any event you laugh, and the ad with the laugh wins as well as the voice with the smile. Mr. Gill seems to keep on the hustle even if he does live in the heart of a moonshine district. Keep this arithmetic idea in mind. It can be adapted to a number of productions. You can adapt it, for example, to "Don't Tell Everything," which will give you seventy-five cents worth of stars.

—P. T. A.—

Sells Last Payment on One Best Appeal

This 130 by three from the Century Theatre, Baltimore, is a good example of a well displayed advertisement, but it is an even better sample of a good selling campaign. "The Last Pay-

WHERE COPY MATCHES THE TYPE

ment" is not exactly Pola Negri's best offering, and it is not easy to sell the story to patrons used to the big displays and gorgeous settings of her earlier titles. Some managers found it not so easy to get good appeals, but the Century took a plan book cut and matched the picture with talk of the dancer rather than talk of the play as a whole. It is a graphic word appeal that gets additional strength from the cut and the two work together with a harmony by no means always to be noted. This is carried out even to the selection of the overture which, appropriately enough, is that to Madame Butterfly. Just as a by-product note the border. This is twelve point line border, but at the corners it is broken with solid brass twelve point rule, giving just enough color to suggest to the eye a markcd advertisement. Cutting the side and cross rules a couple of ems shorter and emphasizing this effect would have been even better, but now that the Century has found a new idea, it is a simple matter to improve upon it. The point is that the Century has led the way to something that is generally useful. Show this advertisement to your compositor the next time you want to get a little additional emphasis. You can leave the centre lighter, and therefore more attractive, and still get the punch of a solid black without the sombreness of an all black outline. It's easy now that it has been discovered, but we do not recall having seen this idea tried before. Probably the intention was to strengthen the border with a little more color, but the effect goes beyond that and gives marked emphasis.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Boy Crazy

(*Doris May—Robertson-Cole—4800 Feet*)

M. P. W.—Where there is a demand for flapper comedies with more speed than sense and more pep than plot, "Boy Crazy" with Doris May should fill the requirement.

F. D.—Little or nothing in this that registers comedy. . . . Won't please if they are used to good comedy offerings.

T. R.—The picture "Boy Crazy," featuring Doris May, is fairly good amusement for an audience who seek light comedy.

N.—There is nothing very humorous about the story. . . It is so frail or brittle that compressed into three reels the picture would contain a compactness and a spontaneity which is largely absent.

Glass Houses

(*Glass Houses—Viola Dana—Metro—5 reels*)

M. P. W.—Viola Dana at her best—a sufficient recommendation.

F. D.—Entertaining and amusing comedy offering.

N.—Interesting little farce-comedy with Viola Dana putting over a clever character sketch.

E. H.—A light but pleasing little story. . . Star is demure, piquant and fascinating in turn.

Love's Boomerang

(*Ann Forrest and David Powell—Paramount—5618 Feet*)

M. P. W.—Strong cast and fine atmosphere put this Paramount picture over.

N.—The story is difficult to follow because of its many sub-plots. But in its favor is a remarkable display of backgrounds, the director sparing no expense to collect charming exteriors.

T. R.—Promises to achieve a certain degree of popularity throughout the country.

F. D.—Charming comedy-drama made abroad with splendid direction.

Polly of the Follies

(*Constance Talmadge—First National—6137 Feet*)

M. P. W.—Constance Talmadge frolics in her usual entertaining style.

E. H.—Not up to the standard of this excellent combination—Constance Talmadge—John Emerson—Anita Loos.

F. D.—A whole lot better than the recent comedies star has had. . . . You can promise them plenty of laughs and novel humorous incidents.

T. R.—It seems destined to prove a real box office winner.

N.—"Connie" as a stage-struck amateur provides plenty of fun.

Pardon My Nerve

(*Charles Buch Jones—Fox—4093 Feet*)

M. P. W.—Melodrama with a standard measure of thrills.

F. D.—Will do well enough where Westerns usually go over.

T. R.—Although of the stereotyped Western melodramatic form this story offers fair entertainment for those who seek plenty of action and excitement.

N.—It provides weak entertainment because the action centers upon a single shooting scene with the identification of the villains.

Grand Larceny

(*Claire Windsor—Goldwyn—5227 Feet*)

M. P. W.—Claire Windsor's beauty helps Goldwyn picture built on familiar theme.

E. H.—Fairly interesting principally because it is well acted and beautifully presented.

N.—There is just enough variation to this story of the triangle theme to give it a sustained interest for the sophisticated spectator.

T. R.—Were it not for the trick finish the film would be utterly devoid of originality.

F. D.—A pity to have wasted time and money on such a story. . . May appeal to a scant few but won't do if they are particular.

Wild Honey

(*Priscilla Dean—Universal—6422 Feet*)

M. P. W.—Judged as a whole it should serve as fair entertainment of a theatrical, melodramatic sort for audiences that do not mind utter implausibilities and are not touched by the extra stretching of that popular member of a plot's body, the long arm of coincidence.

T. R.—Ought to please all types of audiences.

F. D.—Action and thrills galore in Priscilla Dean's "Wild Honey." . . . A good audience picture that will go big with admirers of "Meller."

N.—Considered as a thriller, "Wild Honey" has had few equals in this season's output.

The World's Champion

(*Wallace Reid—Paramount—5030 Feet*)

M. P. W.—Wallace Reid scores in lighthearted Paramount comedy-drama. Offers fair average entertainment.

P. D.—Should please the majority and all of the Reid fans.

N.—Will probably be called first-class entertainment by the fans, especially the female of the species.

Maryland Showmen Protest Bill Denying Them Right of Trial by Jury in Censorship Violations

IN order to give their side of the question to the members of the legislature, thirty-five Baltimore exhibitors, members of the Exhibitors' League of Maryland, representing eighty theatres in that city, visited Annapolis recently and were given a hearing before the House Judiciary Committee.

The committee representing the exhibitors included Arthur B. Price, chairman; George A. McDermit and William F. Stumpf. Harry B. Wolf, attorney for the Exhibitors' League of Maryland, was the spokesman of the party.

The film men asked that they have the right of trial by jury where charges of violations of the censorship laws are brought against them and which is denied them in the present censorship law and the new one which has been introduced into the House by the only woman member of the legislature, Miss Mary E. W. Risteau, of Harford county.

They protested also against the drastic clause in the new bill making it possible for an exhibitor to be sent to jail for a violation of the censorship law.

Howard D. Bennett, who represented the Citizens' League for Better Moving Pictures of Baltimore, a voluntary reform body, was present at the hearing and explained the provisions in the bill which he has prepared with a view of making the picture exhibitions in Maryland better.

The bill prepared by the Censor Board of Maryland has been indorsed by the Maryland Federation of Women's Clubs and a committee has been appointed which has charge of the indorsement of the bill. This committee has written Governor Albert C. Ritchie, legislators and others to bring favorable action on it.

Kentucky Exhibitors to Meet March 15-16

The second annual convention of the Motion Picture Theatre Owners of Kentucky will be held Wednesday and Thursday, March 15 and 16, at the La Fayette Hotel, Lexington, Ky. The organization formed a year ago has a membership at this time of about 95 per cent. of the theatre owners of the State. The directors of the organization have been holding regular meetings during the past year at which every director has been present, a number of them at considerable personal cost and inconvenience.

An interesting business and entertainment program has been arranged and there will be an election of state officers during the convention.

The state officers at this time are: President, L. J. Dittmar of Louisville, Ky.; Vice-president, J. H. Stamper, Jr., of Lexington; Secretary and Treasurer, C. W. Krebs of Louisville; Directors, F. J. Dolle of Louisville, C. O. Brown of Middleboro, H. B. Straube of Louisville, A. N. Miles of Eminence.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or, better still, write us that you'd like a free supply of report cards.

Equity

EYES OF YOUTH. Very good production; well pleased. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

First National

BITS OF LIFE. Absolutely R-O-T-T-E-N, for me. Nothing to it at all; they all like to fell asleep looking at it. For me, it's not worth five cents. Advertising; every way available. Patronage; first class. Attendance; fair. H. Odom, Dixie Theatre, Durant, Mississippi.

CHILD THOU GAVEST ME. One of the cleanest, cleverest, most pleasing pictures we've shown. Patrons highly pleased. The child a wonder. Advertising; thorough. Patronage; better class. Attendance; fair. W. R. Fairman, Queen Theatre, Bryan, Texas.

DON'T EVER MARRY. Will please any audience. Advertising; general. Patronage; small town. Attendance; good. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

GOLDEN SNARE. Every one pleased. Have no difficulty getting them in to see a Curwood feature. Advertising; photos and one sheets. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, North Fork, West Virginia.

MY BOY. Very fine picture and one that will please; however, not worth the price to me. Good box office attraction. Advertising; billboards. Patronage; all classes. Attendance; fair. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

NOMADS OF THE NORTH. Good picture with fine backgrounds, but cannot be called a special, as some exhibitors say it is. Advertising; one sheets, slides and program. Patronage; all classes. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburg, New York.

SMALL TOWN IDOL. Photography excellent. Funny in spots. Got in bad with the preachers on account of the "leg display" they send you as a one sheet. Most of my patrons disappointed with show as they expected something different after giving said one sheet the O. O. Patronage; best small town. Attendance; fair. W. E. Tragedorf, Trag's Theatre, Neilsville, Wisconsin.

SOWING THE WIND. Best picture Stewart ever seen in here. Held interest from start to finish. Go after them in this one; guarantee picture will hold up all ads. Advertising; heavy. Patronage; everybody. Attendance; great. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

STRANGER THAN FICTION. Did not please for me. MacDonald not popular here; besides, this is not the type of picture for her. Advertising; usual. Patronage; better class. Attendance; good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

TOL'ABLE DAVID. An unusually powerful story, well produced. Picture has not a wide appeal. Advertising; big. Patronage; better class. Attendance; fair. Stanley Chambers, Palace Theatre, Wichita, Kansas.

TOL'ABLE DAVID. Absolutely the finest picture I ever had the pleasure of running. Go after it big; it is the picture supreme, wonderful from every standpoint. Advertising; billboards, mailing list. Patronage; all classes. Attendance; fair. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

TOL'ABLE DAVID. A real picture; this is a picture you can exploit strong and it will not disappoint. Advertising; regular. Patronage; high-class. Attendance; fair. George O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

TRUTH ABOUT HUSBANDS. A wonderful picture, but failed to draw. I can't understand why; it has a very catchy name, the picture pleased those who saw it but the attendance didn't please the box office. Advertising; posters, photo, slide. Patronage; neighborhood. Attendance; fair. Temple Theatre, Aberdeen, Mississippi.

WOMAN'S PLACE. One of the best of the Constance Talmadges, but she doesn't pull any more here. She makes too many pictures. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

A WOMAN'S PLACE. Very good picture. Constance is well liked in this class of story. Advertising; regular. Patronage; high class. Attendance; poor. George O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

WONDERFUL THING. Very good Norma Talmadge picture. Audiences like it very much. Advertising; newspapers, lobby. Patronage; best. Attendance; good. Stanley Chambers, Palace Theatre, Wichita, Kansas.

Fox

DEVIL WITHIN. Although a fair program picture, did not draw. Not as good as "Primal Law," but will get by. Advertising; regular. Patronage; neighborhood. Attendance; poor. W. L. Landers, Gem Theatre, Batesville, Arkansas.

ROUGH DIAMOND. Sub-titles very good, got lots of laughs. Pleased 99%. Good as the best. Receipts off forty per cent. Advertising; regular. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

VIRGIN PARADISE. First two reels wonderful; draggy up to seventh, lots of action in last. I cannot class this a special. Screening two hours; overdrawn very much. Advertising; extra heavy. Patronage; neighborhood. Attendance; poor. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Goldwyn

DANGEROUS CURVE AHEAD. Very satisfying picture, and proved good drawing card at regular admissions, at which it should be shown; might not please otherwise. Did an unusual Sunday's business and made everybody happy. Advertising; extra in all lines. Patronage; mixed. Attendance; very good. J. J. Wood, Redding Theatre, Redding, California.

FROM THE GROUND UP. A typical Tom Moore picture. They all have a good atmosphere and I like to run them. Advertising; billboard, lobby, newspaper. Patronage; country town. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

GUILE OF WOMEN. The different expressions on Will Rogers' face are alone worth the price of admission. Pleased 90%. Advertising; slide, cards, paper. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

HIS OWN LAW. Good picture, pleased about 80 per cent. Advertising; billboard. Patronage; usual. Attendance; poor. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

HONEST HUTCH. Will Rogers here for the first time. He certainly made a hit with my patrons; everyone pleased. If his next picture is like old Hutch, there'll be no kick. A. E. Rogers, Temple Theatre, Dexter, New York.

A POOR RELATION. Very good. Rogers is a type that suits practically everybody. A good picture to show, and not expensive. Advertising; usual. Patronage; all classes. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

ROADS OF DESTINY. "The worst ever" is what they said as they passed out. R. J. Relf, Star Theatre, Decorah, Iowa.

Wid Gunning, Inc.

GIRL FROM GOD'S COUNTRY. This production has everything; story, star, scenery, action and thrills. Will please every one. Advertising; special slides; posters, newspaper. Booked too close to playing date to permit use of exploitation. Patronage; family. Attendance; fair. J. W. Creamer, Pert Theatre, Gillespie, Illinois.

OLD OAKEN BUCKET. Great audience picture. Made a splendid Saturday card

Straight from the Shoulder Reports

Is bound to draw unless absolutely smuggled in and out of town. Wid certainly puts out exploitation helps that get the business. Advertising; posters, lobby, heralds, slides with singer in advance, newspaper, etc. Patronage; mixed. Attendance; excellent. J. J. Wood, Redding Theatre, Redding, California.

Hodkinson

EAST LYNNE. A genuine drawing card. Don't figure it's played out: advertise as if you have something and the picture will surprise you. It not only draws; it pleases. Advertising; posters, lobby, extra newspaper, etc. Patronage; mixed. Attendance; good. J. J. Wood, Redding Theatre, Redding, California.

JANE EYRE. Old Classic, well filmed. Advertising; newspaper and program. Patronage; small town. Attendance; fair. N. R. Carskaden, Music Hall, Keyser, West Virginia.

LIGHT IN THE CLEARING. A very good picture but not what I class as a special. Advertising; extra. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

MAN OF THE FOREST. We haven't struck a bad Zane Grey story yet. This one, in particular, is splendid. Exciting enough to please, to raise them out of their seats. If you haven't run these pictures yet, you should. They will make you money. Advertising; posters, photos, slide and mail Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Mississippi.

RIP VAN WINKLE. This went over. Play up the kids, they will bring the "old folks." Will please 90 per cent. and when we do that we are stepping on it. Advertising; big. Patronage; neighborhood. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Metro

CAMILLE. Personally I thought this an excellent picture: pleased about 75% of patrons. Photography not very good. Advertising; billboard. Patronage; regular. Attendance; good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

GARMENTS OF TRUTH. Just fair. Gareth Hughes is a long way from a star in my opinion. Advertising; regular. Patronage; high-class. Attendance; poor. George O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

THE IDLE RICH. This picture is what I call a fair one for Lytell. Why don't they give him pictures of the Harold Lockwood type? He would be one of the best. Advertising; three papers, window cards, lobby display. Patronage; neighborhood. Attendance; fair. J. Edw. Mitchell, Strand Theatre, Waverly, Massachusetts.

MATCH BREAKER. A fair picture, but Viola Dana has made lots of better ones. Advertising; regular. Patronage; high class. Attendance; fair. George O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

THERE ARE NO VILLAINS. An effective and pleasing picture that will suit most of Viola Dana's followers. Very clean and full of surprise. Ought to go well in the average theatre. Advertising; as usual. Attendance; poor. W. E. Collins, Grand Theatre, Jonesboro, Arkansas.

Paramount

EXIT THE VAMP. Pleases every one. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

FIGHTING CHANCE. A dandy drama of the Chambers' story. Good cast, photography, settings and direction. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

GET - RICH - QUICK WALLINGFORD. Good, clean comedy production. Everyone well pleased. Sam Hardy a real "find." Advertising; half sheet cards, window display, teaser ads. in newspaper. Patronage; mixed. Attendance; good. C. W. MacGregor, Princess Theatre, Chatham, Ontario, Canada.

GHOST IN THE GARRET. Very fine, light story, well acted. Good comedy, pleased everyone. Give us more like this. Advertising; ones, threes, sixes, photos, newspapers. Patronage; mixed. Attendance; good. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

GREAT IMPERSONATION. One of the best pictures I have ever screened. It has everything a good picture should have. Advertising; special lobby display and newspaper. Patronage; general. Attendance; good. Alex. A. Macdonald, Orpheus Theatre, Halifax, Canada.

THE JUCKLINS. They didn't come out to this one and what few did gave vent to no expressions, so it must have answered for only a "movie," good for the fellow who would kill an hour or so. Advertising; lobby and newspapers. Patronage; high-class. Attendance; poor. C. S. Pratt, Fox Theatre, Washington, Iowa.

JUST AROUND THE CORNER. A fine story, pleased every one who saw it. Book and boost; it will stand it. Advertising; billboard, newspaper, handbill and lobby. Patronage; mixed. Attendance; good. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

JUST AROUND THE CORNER. Very pleasing picture, well acted and directed. Patrons liked it very much. We have yet to run a poor Cosmopolitan. Advertising; lobby, program, slides and handbills. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

LADIES MUST LIVE. Nothing extra; some people liked this, while most of patrons were disgusted with the way it was mixed up. Advertising; half sheet cards, newspapers twelve inches daily. Patronage; mixed. Attendance; only fair. C. D. MacGregor, Princess Theatre, Chatham, Ontario, Canada.

LANE THAT HAD NO TURNING. Cannot say that I would advise any one to bank too heavy on this one or promise too much. It is about the weakest thing I have seen from Paramount for a long time. Advertising; newspaper, billboard, lobby, and V. Ps. Patronage; mixed. Attendance; poor. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

LANE THAT HAD NO TURNING. Very good. Something out of the ordinary in setting and plot. Advertising; two 24 sheets, newspaper, lobby, fourteen one sheets. Patronage; the best. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

THE LITTLE MINISTER. This is an exceptionally good picture; boost it, your audience is almost sure to like this one. Advertising; window cards, window display, newspapers. Patronage; mixed. Attendance; good. C. D. MacGregor, Princess Theatre, Chatham, Ontario, Canada.

LITTLE MINISTER. Good drawing card, but satisfied but small percentage of audiences. Aside from Miss Compson, whose playing is but fair, the rest of the cast seems poorly selected. Minister badly unfitted for part. Advertising; extra in all lines. Patronage; mixed. Attendance; good. J. J. Wood, Redding Theatre, Redding, California.

LOST ROMANCE. Too much footage; too much mush. Not enough action except in first two reels. Just fair program; not a special. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

LOST ROMANCE. We are unable to determine why Wm. DeMille productions do not draw here. Personally, I think this picture is very good. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

MALE AND FEMALE. A splendid picture; many comments from my patrons. Advertising; papers, sheets, photos, slides. Patronage; neighborhood. Attendance; good. A. Wirtenberg, Woodlawn Theatre, Schenectady, New York.

REMODELING HER HUSBAND. Too much Gish and too little story, together with poor photography, made the people squirm in their seats. Just a picture and hard on the eyes at that. Advertising; posters, papers and programs. Patronage; general. Attendance; good. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York

RENT FREE. Opinions were that this production was not up to Reid standards. Advertising; newspapers, lobby. Patronage; general. Attendance; good. Stanley Chambers, Palace Theatre, Wichita, Kansas.

RESTLESS SEX. A very fine production. Business poor. Paramount pictures will not draw for me. Advertising; weekly program. Patronage; family. Attendance; poor. James J. Christie, Third Avenue Theatre, Watervliet, New York.

RESTLESS SEX. Splendid production, most every one pleased. Showed to crowded houses. Advertising; posters. Patronage; mixed. Attendance; good. R. Mason Hall, Grand Theatre, North Fork, West Virginia.

SATURDAY NIGHT. Picture would have done better if under different title. Excellent production. Cecil B. DeMille's name gets them in for me. Advertising; sheets, cards, lobby and newspapers. Patronage; the best. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

SATURDAY NIGHT. For me a wonderful, big picture. Pleased 100%. Give us more De Mille subjects. Advertising; handbills, lobby, newspapers, billboards. Patronage; mixed. Attendance; good. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

THE SHEIK. Good; a picture that everybody will be pleased with. Advertising; ones, threes and six sheets. Patronage; mixed. Attendance; very good. L. P. Stubblefield, Hartsville Theatre, Hartsville, Tennessee.

Straight from the Shoulder Reports

THE SHEIK. Great. Bought it for a week and held over for three days to a nice profit. You can't go wrong on this one. Advertising; window display, lobby cutouts, tie-up with music stores, newspapers. Patronage; general. Attendance; good. Forest E. Mills, Richmond Theatre, Richmond, Indiana.

THREE WORD BRAND. A very good Hart picture; pleased 100 per cent.; can be boosted. Advertising; newspapers and lobby. Patronage; mixed. Attendance; good. G. E. Shilkett, Saint Denis Theatre, Sapulpa, Oklahoma.

THE WHISTLE. A fairly good picture, but a disappointment to Bill Hart fans. If you play it be sure to make mention "Not a Western picture" and then your audience will have no comeback; but don't try to fool them if you are expecting to stay in business. Advertising; newspaper and lobby. Patronage; mixed. Attendance; fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

WHITE OAK. Exceptionally good picture. Wm. S. Hart is at his best in this kind of picture. Advertising; two newspapers, lobby, three 24 sheets, sixteen ones. Patronage; best. Attendance; good. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

WOMAN GOD CHANGED. Fine picture, great story, well acted; pleased 99 per cent. of my patrons. Hard to beat this one for a real hard down good picture. Advertising; ones, threes, sixes, slide, photos, newspaper. Patronage; high class. Attendance; good. H. L. Wharton, Pastime Theatre, Warren, Arkansas.

Realart

DON'T CALL ME LITTLE GIRL. Children went wild over this one: some even came back that night. When you get children interested the parents generally follow. Give us more of this kind; they keep the wolf from the door. Advertising; posters, etc. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Mississippi.

EYES OF THE HEART. Nice picture: Mary Miles Minter is well liked here. Haven't had a poor Minter picture yet. Advertising; photos, one sheets. Patronage; small town. Attendance; poor. E. A. Oestern, Oestern Theatre, Harper's Ferry, Iowa.

R-C

THE LURE OF JADE. Boost this picture. Dont' be afraid: it will hold up its end. (Star, Pauline Frederick.) Advertising; six, three and one sheet. Patronage; mixed. Attendance; good. Walter Albers, Eagle Theatre, Baltimore, Maryland.

POSSESSION. The poorest picture ever on my screen. A foreign picture, beautiful scenery. Had to refund a lot of money on this. Booked for two nights; only ran one. Brother, look this one over before you buy it. Advertising; regular. Patronage; mixed. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Selznick

MOTHERS OF MEN. Very good picture and pleased majority. Advertising; usual. Patronage; small town. Attendance; poor. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

GHOSTS OF YESTERDAY. Well received and liked by those who saw it, as well as when I ran it in 1919. Advertising; extra. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Universal

CHEATED HEARTS. Good program picture; good supporting cast. Advertising; billboard. Attendance; fair. G. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

CONFLICT. Very thrilling, but I really saw nothing out of the ordinary. Some cared for it, others didn't. Men seemed to like this better than did women, as it seems more of a man's picture. Advertising; automobile, posters, postcards, etc. Patronage; neighborhood. Attendance; fair. Temple Theatre, Aberdeen, Mississippi.

FIRE CAT. This was a fairly good picture with lots of action and thrills, although the ending wasn't extra. We must say that we can't expect anything better, for the price we are paying. Film in good condition; Edith Roberts, star. Jerry Wertin, Winter Theatre, Albany, Minnesota.

LEATHER PUSHERS. Biggest hit of anything we have shown for months. Fine tonic for bad business. Advertising; lobby, slides, program and heralds. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

PLAYING WITH FIRE. This is a real picture: I will class it with any Constance Talmadge picture. Advertising; billboards. Attendance; fair, on account of weather. J. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

SHORT SKIRTS. An old one, but a clean little show. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

THE WALLOP. No good for me. Had to hide myself when show was over in order to get no complaints. A picture like this puts our show business on the bum. Advertising; usual. Patronage; mixed. Attendance; fair. Jerry Wertin, Winter Theatre, Albany, Minnesota.

Vitagraph

BLACK BEAUTY. Excellent production, well pleased. Book same and clean up. Advertising; special. Co-operated with school. Patronage; small town. Attendance; good. W. H. Pike, Centennial Theatre, Lowell, Wisconsin.

NO DEFENSE. A different type of William Duncan picture. Society, mining camps and politics. Pleased all Duncan admirers and others, too. Advertising; slide, posters, newspapers. Patronage; mixed. Attendance; fair. J. W. Creamer, Pert Theatre, Gillespie, Illinois.

Comedies

MUDDY BRIDE (Century-Universal). A dandy little Kid Comedy that will go big with ladies and kids. Boost it strong. Wm. Thacher, Royal Theatre, Salina, Kansas.

GOLFING (Century-Universal). Brownie (dog) and the Kid very good in this one; outside of that not much to it. Dog does some good stunts, comedy got no laughs. Wm. Thacher, Royal Theatre, Salina, Kansas.

Serials

WINNERS OF THE WEST (Universal). One of the best serials we've ever shown. Usual thrills, educational value also. Mrs. Phelps Saseen, Lyric Theatre, Easley, South Carolina.

WINNERS OF THE WEST (Universal). A record breaking snow storm and still they came just the same. Walter Albers, Eagle Theatre, Baltimore, Maryland.

State Rights

BURN 'EM UP BARNES (C. C. Burr). The best comedy I have run in months. Subtitles up to Rupert Hughes' standard. Advertising; billboard. Patronage; usual. Attendance; good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

THE POLISH DANCER (Levinson). For me, the biggest piece of cheese you ever saw. They are trying to put this over on what she (Pola Negri) did in "Passion" and "Gypsy Blood." If you want to bunk your patrons have them come and see this one, but don't charge them anything for it. W. E. Tragedorf, Trag's Theatre, Neilsville, Wisconsin.

THE FIGHTING GRIN (Richard & Flynn). Very good. The picture is old, but at that it pleased, all went out satisfied. Wm. Thacher, Royal Theatre, Salina, Kansas.

EXHIBITOR'S REPORT

Title of Picture .....Producer .....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage .....Attendance .....
Good, Fair, Poor.

Theatre .....City .....State.....

Date ..... Signed .....,

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Smilin' Through"

Norma Talmadge Provides Exhibitors with a Box Office Success That Is Rarely Beautiful Production.

Reviewed by Fritz Tidden.

"Smilin' Through" is a personal triumph for Norma Talmadge.

Translated, for business purposes, into the language of dollars and cents, the above paragraph means money for exhibitors. Miss Talmadge's following will see to that. In fact she has more than a following, and her multitude of admirers will enthuse over her performance in this picture, which is an adaptation of the play in which Jane Cowl met with tremendous success last year. Some persons will say Miss Talmadge exceeds anything she has done before, but at any rate everyone will agree she at least equals it. She plays a dual role and in each character she makes a display of acting ability, in a restrained manner, that is an achievement of the highest type, augmented by her particular beauty which is set off by highly advantageous photography.

Others stars of the production who deserve special mention are the two artists in their line who were responsible for the photography, Charles Rosher and Roy Hunt. The story of "Smilin' Through" is of the type that needs unusually artistic camera work and these two men obliged with co-operation that gives the picture a rarely beautiful quality. The ghost stuff is unusually well done. In the distribution of credits Sidney A. Franklin, the director, should come in for a generous share, and Mr. Franklin and James A. Creelman should not be neglected for their ably constructed scenario adapted from an original that presented difficulties from a continuity standpoint. A great deal of the story traverses the flash-back route, and this is well threaded in.

The cast gives Miss Talmadge worthy support. Wyndham Standing does some of the best work of his career and Alec B. Francis, who can always be relied upon for a good performance, is fine. Glen Hunter makes a small part stand out, and Harrison Ford is excellent in spite of the fact that he frequently appears to be a typical Broadway juvenile. Miriam Battista is, as usual, lovely.

The story of "Smilin' Through," when presented in stage form, seemed to be liked, even though it is founded upon one of the most overworked themes used in spoken or silent dramas—that of the family feud that prevents the marriage of two of the younger generation because of the hatred of the guardian of one for the antecedents of the other. There is no reason to believe that the story will not reach the same popularity in screen form. Possibly it will exceed it, as the manner of presenting it has so many attributes of rare beauty that its familiarity is quite overshadowed.

Besides the charm Miss Talmadge will have upon all witnesses, it is this beauty of presentation of a story that is bound to have unusually wide appeal that assures success for the picture.

The Cast

Kathleen / Moonyeen ..... Norma Talmadge
John Carteret ..... Wyndham Standing
Kenneth Wayne / Jeremiah Wayne ..... Harrison Ford
Doctor Owen ..... Alec B. Francis
Willie Ainsley ..... Glenn Hunter
Ellen ..... Grace Griswold
Little Mary (Moonyeen's sister) ..... Miriam Battista
Village Rector ..... Eugene Lockhart

Adapted from Allen Langdon Martin's Play.

IN THIS ISSUE

"Iron to Gold" (Fox).
"Smilin' Through" (First National).
"False Brands" (Rialto).
"The Sheik's Wife" (Vitagraph).
"The Prophet's Paradise" (Selznick).
"A Wide-Open Town" (Selznick).
"The Game Chicken" (Realart).
"Intrigue."
"The Mistress of the World," Episode No. 1—"The Dragon's Claw" (Paramount).
"The Isle of Zenda" (Pathe).
"The Dangerous Little Demon" (Universal).
"Yankee Doodle Jr." (Burnside).
"The Dangerous Adventure" (Warner Bros.)
"Ashes" (East Coast Productions).

Scenario by James A. Creelman and Sidney A. Franklin.
Directed by Sidney A. Franklin.
Photographed by Charles Rosher and Roy Hunt.
Length, Eight Reels.

The Story

In the bitterness of his hate against the whole Wayne family—for twenty years before John Wayne, the rejected suitor had shot and killed his beautiful Moonyeen, his bride to be—John Carteret has sternly denied his ward, Kathleen, the niece of the dead Moonyeen, her love for Kenneth Wayne, nephew of the man who wronged Carteret. Kenneth is a fine young man, worthy to win any girl's love: but Carteret can see only the bitterness of his own tragedy.

Though the vale of years and space are nothing and Moonyeen yearns to come to her lover, she finds the only obstacle her love cannot span—the hate dominating Carteret's soul.

War comes and takes Kenneth with thousands of other fine men through four years of anxiety and torture, Carteret has ordered him away; but Kathleen has told him she will be waiting.

Peace comes; but not Kenneth. And from another Kathleen learns that he has returned badly "shot up." Returning crippled he refuses to hold Kathleen to her promise. She, thinking him in love with some one else, gives him up; but blames the cruel hatred of John Carteret for her sorrow and determines to leave him.

Faced by the disaster of losing the only living love life holds for him Carteret appeals to his friends. He finds the love of Kathleen stronger than any hate, calls back Kenneth; and with the realization that love permeates his soul the spirit of Moonyeen is able to penetrate the barriers and come to him again.

Exploitation Angles: Play up the star as strongly as you can afford, for the star will sell the tickets, but get all you can make out of the stage success. It should need no stunts to put this over, if you spread the star's name.

"The Sheik's Wife"

Real Atmosphere Raises Stereotyped Plot Into Rather Vivid Melodrama

Reviewed by Fritz Tidden.

Under a title that fits the content and has particular box office advantages, owing to the popularity of sheik stuff at present, Vitagraph releases a picture that contains a story improved upon by the fact that it could almost be called a six-reel scenic. Or if you would rather have it the other way round, it is a long scenic carried to far more interesting lengths by being graced with a melodramatic story. However, either way you take it, the result is a picture that ought to find favor with average audiences—a melodrama built upon a stereotyped story that is somewhat relieved of its familiarity by its real atmosphere.

"The Sheik's Wife" was photographed in the Algerian edge of the Sahara desert. Henry-Roussell, the producer, used a French cast of principals, headed by Emmy Lynn, and utilized a large group of natives, including Arabs and Senegalese soldiers, as extra people. The effect is realistic in the extreme, as might be supposed. The scenery is striking and the director has manipulated his action in an impressive manner.

Although Mlle. Lynn, is a typical Frenchwoman, she looks, paradoxically, like an Englishwoman, the character she portrays. Perhaps it is because of her size, cast of features and radiant blond hair. Nevertheless, she looks the part and also does some fine acting. She has a tendency to smile too much and too broadly, but in her emotional moments or when she is more restrained she is pleasing. Marcel Vibert is impressive as the Sheik for so small a man. He is not handsome, but he is very sheik.

The Cast

Estelle Graydon ..... Emmy Lynn
Hadjid Ben Khedim ..... Marcel Vibert
Cassim Ben Khedim ..... Albert Bras
Sir Thomas Powell ..... Gustav Bogaert
Charles Courtney ..... Frank Medor
Ben el Kebil ..... Thomas Thornton
Kahlia ..... Alice Fille
Mohammed Ben Karl ..... Carl Fischer

Story, Scenario and Direction by Henry-Roussell.
Length, 5,841 Feet.

The Story

Estelle Graydon, a romantic young English girl, marries an Arab sheik, Hadjid Ben Khedim. For three years they live happily together. Then Hadjid, because she has not born him a son, prepares to take a second wife. But when Estelle flees into the desert, the sheik, who still loves her, pursues her and brings her back. Later, when her husband refuses her permission to go to her sick father, she communicates with the commandant of the nearby British garrison. Her former lover, Charles Courtney, comes to the Arab camp to rescue her. The sheik catches him entering the harem and kills him in a sword duel. The Arabs then determine to wipe out the English, but are themselves defeated. The Arab camp is captured. In despair the sheik tries to kill his wife and then himself. This design is frustrated by the entry of the British troops. Adversity teaches Hadjid his lesson. He and Estelle agree to forget the past and start anew. They ride away into the desert together.

Exploitation Angles: Be careful to tell that this is not a continuation of "The Sheik." Sell it on its own undoubted merits, getting interest in the fact that it was actually made in the desert with a partly native cast. Offer it as a real Sheik and bear down hard on its foreign origin.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus or reviews appeared. "R" refers to Reviews. "C" to Consensus of Reviews published in Trade Papers. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issue for April, June, August, October, December and February

ARROW

Features

The Stranger in Canyon Valley.
Dangerous Pathes (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3.
The Girl from Porcupine (Six Reels). R-712. Dec. 10. C-849. Dec. 17.
Dead or Alive (Jack Hoxie). C-1120. Dec. 31.
Ten Nights in a Barroom. R-812. Jan. 21.
The Splendid Lie (Grace Davison). R-863. Feb. 23.
Back to Yellow Jacket (R-200, March 11).
The Innocent Cheat (R-202, March 11).
Chain Lightning (R-202, March 11).
A Motion to Adjourn (R-202, March 11).

Serials

The Blue Fox (Anna Little). R-539.
Nan of the North (Anna Little). R-82. Mar. 4.

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

The Road to London (Bryant Washburn). R-642; C-47.
Handle with Care. R-553. Feb. 4.
Marry the Poor Girl (C-170, March 11).
The Unfoldment.
Women Wake Up (Florence Vidor).
Don't Doubt Your Wife (Leah Baird).
Lady Godiva.

HAROLD LLOYD COMEDIES
(Two Reels Each)

Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. C-705. Dec. 10.

PLAYGOERS' PICTURES

The Ruse of the Rattle (R-429. Jan. 28).
Anne of Little Smoky (R-427. Jan. 28) (C-748. Feb. 18).
Reckless Chances (R-429, Jan. 28; C-170, March 11).
Across the Divide.
Tropical Love.
Father Tom.
Hills of Missing Men.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

No Parking (R-853. Dec. 17).
One Stormy Knight (R-205. Jan. 14).
'Twas Ever Thus (R-862. Feb. 25).

Torchy Comedies

Torchy Takes a Chance (R-115. Jan. 7).
Battling Torchy (R-429. Jan. 28).

Mermaid Comedies

Free and Easy.
Rolling Stones (R-1126. Dec. 31).
Step This Way (R-552. Feb. 4).

Vanity Comedies

Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series

Unknown Switzerland (R-1129. Dec. 31).
Bonnets of Auvergne (R-112. Jan. 7).
And Women Must Weep (R-662. Feb. 11).

Chester Outing Scenics

Save Your Carfare.
No More Gasoline.

Gayety Comedies

Oh! Brother!
Say Uncle.

Miscellaneous

The Crater of Mt. Katmai.
Could Columbus Discover an American.

Punch

Country Chickens (R-115. Jan. 7).
A Rural Cinderella. R-217.

Sketchografs

Seeing Greenwich Village.
What's the Limit?

Clnal (Slow Speed)

Annette Kellerman in High Diving.
The Many Art of Self-Defense.

Campbell Comedies

Assorted Heroes (R-853. Dec. 17).
Schoolday Love (R-426. Jan. 28).
Monkey Shines (R-662. Feb. 11).

Toonerville Comedies

The Skipper's Last Resort (Two Reels).

World Wanderings

Let's Go—to the South Seas (One Reel).

FAMOUS PLAYERS-LASKY

December

Get-Rich-Quick Wallingford (Cosmopolitan Production. 7,381 Ft. (R-855. Dec. 17.) C-108. Jan. 7.)
Don't Tell Everything (Reid-Swanson-Dexter). 4,939 Ft. (R-981. Dec. 24.) (C-1120. Dec. 31.)
Just Around the Corner (Cosmopolitan Production). R-206. Jan. 14. (C-312. Jan. 21.)
White Oak (Wm. S. Hart). R-1077; C-289. 6,208 Ft.
The Little Minister (Betty Compson). R-112. Jan. 7. C-202. Jan. 14.
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
The Bonnie Brier Bush (Donald Crisp Production). R-714. Dec. 10. (C-849. Dec. 17.)
Three Live Ghosts (Fitzmaurice Production). R-207. Jan. 14. (C-312. Jan. 21.)
The Bride's Play (Marion Davies), R-330. Jan. 21.

January

Rent Free (Wallace Reid). R-116. Jan. 7. C-202. Jan. 14. 4,661 Ft.
Miss Lula Bett (Wm. De Mille, prod.), 5,904 Ft. R-1126. Dec. 21. C-108. Jan. 7.
Back Pay (Cosmopolitan prod.). 6,460 Ft. C-864. Feb. 23. C-75. Mar. 4.
A Prince There Was (Thomas Melghan). 5,533 Ft. R-587. C-705. Dec. 10.
The Lane That Had No Turning (Agnes Ayres). 4,892 Ft. R-318. Jan. 21. C-546. Feb. 4.
The Bride's Play (Cosmopolitan, Marion Davies). 6,476 Ft. R-321. Jan. 21.
The Last Payment (Pola Negri). R-431. Jan. 28. (C-656. Feb. 11.)
The Loves of Pharaoh. 7,352 Ft. (R-79. Mar. 4.)

February

One Glorious Day (Will Rogers), 5,100 Feet. R-665, Feb. 11; C-748, Feb. 18.
Saturday Night (Cecil DeMille), 8,433 Feet. R-550, Feb. 4; C-656, Feb. 11.
The Law and the Woman (Betty Compson), 6,461 Feet. R-426, Jan. 28; C-546, Feb. 4.
Moran of the Lady Letty (Dorothy Dalton), 6,360 Feet. R-755, Feb. 18.
Boomerang Bill (Llonel Barrymore), 5,489 Feet. R-754, Feb. 18.
A Homespun Vamp (May McAvoy—Realart), 4,777 Feet. R-84, May 4.
Love's Boomerang (John S. Robertson Prod.), 5,618 Feet. R-201, March 11.
Her Own Money (Ethel Clayton), 4,981 Feet. R-82, March 4; C-170, March 11.
Midnight (Constance Binney—Realart), 4,653 Feet. R-201, March 11.
The Red Peacock (Pola Negri), 6,735 Feet. R-200, March 11.
A Game Chicken (Bebe Daniels—Realart), 4,748 Feet.

March

Travelin' On (William S. Hart), 6,267 Feet.
Forever (Fitzmaurice), 7,236 Feet.
The Mistress of the World (Special—Chapter 1), 5,647 Feet.
The World's Champion (Wallace Reid), 5,030 Feet. R-201, March 11.
Her Husband's Trademark (Gloria Swanson). R-81, March 4; C-170, March 11.
Bobbed Hair (Wanda Hawley—Realart).
Fool's Paradise (Cecil DeMille). R-982, Dec. 24; C-1120, Dec. 31.
The Mistress of the World (Special—Chapter 2), 5,275 Feet.
The Mistress of the World (Chapter 3), 5,061 Feet.
The Heart Specialist (Mary Miles Minter—Realart).
Beauty's Worth (Marion Davies—Cosmopolitan).
The Mistress of the World (Chapter 4), 3,825 Feet.

BURTON HOLMES
(One Reel Each)

Santa Fe—the City Different.
Seeing San Marino.
Watching the Wayands (R-1128. Dec. 31).
In Old Granada (R-425. Jan. 28).
A Fairy Foreland (R-320. Jan. 21).
Stamboul (R-427. Jan. 28).
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains Magazine Subjects and Cartoon).

REALART PICTURES

Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C-1023.
The Speed Girl (Bebe Daniels). R-457. Nov. 26. C-581. Dec. 3.
Morals (May McAvoy). R-114. Jan. 7. C-656. Feb. 11.
First Love (Constance Binney). R-204. Jan. 14. C-656. Feb. 11.
The Love Charm (Wanda Hawley). R-205. Jan. 14. C-656. Feb. 11.
Hush Money (Alice Brady). R-319. Jan. 21. C-546. Feb. 4.
Too Much Wife (Wanda Hawley). 4,227 Ft. R-317. Jan. 21. C-75. Mar. 4.
Nancy from Nowhere (Bebe Daniels). R-665. Feb. 11. C-7448. Feb. 18.
Tillie (Mary Miles Minter). R-755, Feb. 18; C-170, March 11.
A Virginia Courtship. R-551. Feb. 4. C-656. Feb. 11.

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidi of the Alps (Prizma).

MONTE BANKS COMEDIES

Squirrel Food. R-692.
Fresh Air. R-811.
Cleaned and Dry. R-219.

JOE ROCK COMEDIES

The Fast Mail (One Reel).
Pot Roast (One Reel).

HALLROOM COMEDIES
(Two Reels)

Taking Chances.
Step On It.

SERIAL

Miracles of the Jungle.

CHESTER COMEDIES

Birthday Guests and Jungle Pests.
Snooky's Home Run.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

FIRST NATIONAL

Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P. 392; C-R, P. 668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P. 390; C-R, P. 668; Ex. Vol. 49, P. 55, 155, 158.
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Barthelmess). R-539. Dec. 3. (C-849. Dec. 17.)
Stranger Than Fction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715. Dec. 10. (C-849. Dec. 17.)
All for a Woman (Foreign Film). R-855. Dec. 17. C-1120. Dec. 31. C-202. Jan. 14.
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart). R-430. Jan. 28.
Her Social Value (Catherine MacDonald). R-426. Jan. 28.
My Lady Friends (Mr. and Mrs. Carter De Haven).
Alf's Button (Special). (R-81. Mar. 4.)
Polly of the Follies (Constance Talmadge). (R-864. Feb. 25.)
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald).
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald). (R-664. Feb. 11.)
The Song of Life (Stahl Production). (R-865. Feb. 25.) (C-75. Mar. 4.)
Kindred of the Dust (Walsh Production). (R-661. Feb. 11).
The Rosary (Selig-Rork). (R-82. Mar. 4.)
The Barnstormer (Charles Ray).
Red Hot Romance (Emerson-Loos). C-748. Feb. 18.
Penrod (Wesley Barry). 8,037 Ft. (R-862. Feb. 25; C-170, March 11).
The Cave Girl (R-84. Mar. 4.)
Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
She Sea Lion (Bosworth). R-317. Jan. 21. (C-656. Feb. 11.)
Shattered Idols (R-199, March 11).
Cops (Two Reels—Buster Keaton). R-198, March 11.

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

THOMAS H. INCE PRODUCTIONS
Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.
Hail the Woman (R-203. Jan. 14), (C-312. Jan. 21.)

J. PARKER READ, JR.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS
A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710. Dec. 10. (C-1120. Dec. 31.)

MAURICE TOURNEUR PRODUCTIONS
The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS
Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.
By Heck. R-322. Jan. 21.
Be Reasonable (R-426. Jan. 28).
Bright Eyes (R-427. Jan. 28).

J. L. FROTHINGHAM
The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.
Shattered Idols.

FOX FILM CORP.

SPECIAL
Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 82,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail. R-555. Feb. 4.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM
His Greatest Sacrifice. R-205; C-267. 6,500 Ft.
A Stage Romance. 6,416 Ft. (R-865. Feb. 25) (C-75. Mar. 4.)

PEARL WHITE
Beyond Price. R-326.
Any Wife. (R-753. Feb.18.)
Broadway Peacock. 4,380 Ft. (R-862. Feb. 25.)

TOM MIX
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31. C-108. Jan. 7.)
Chasing the Moon. (R-754. Feb. 18.) 5,092 Ft. (C-858. Feb. 25.)

DUSTIN FARNUM
The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.
Iron to Gold.

BUCK JONES
Bar Nothing. 4,311 Ft. R-809.
Riding with Death. R-456. Nov. 26. C-581. Dec. 3.
Pardon My Nerve (R-80. Mar. 4).

WILLIAM RUSSELL
Desert Blossoms. (R-116. Jan. 7. C-202. Jan. 14.)
The Strength of the Pines (R-551, Feb. 4; C-170, March 11).

SHIRLEY MASON
Queenie. 5,174 Ft. R-693; C-759.
Jackie (R-1128. Dec. 31. C-202. Jan. 14).
Little Miss Smiles (R-428. Jan. 28) (C-656. Feb. 11).

TWENTIETH CENTURY BRAND
Bucking the Line (Maurice Flynn). R-336; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31.)
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31.)
Gleam O'Dawn. R-206. Jan. 14. C-546. Feb. 4.
Winning with Wits (Barbara Bedford). R-318. Jan. 21.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11) (C-748. Feb. 18.)
Extra! Extra! (Walker Murphy). (R-83. Mar. 4.)

SERIALS
Fantomas (Twenty Episodes). R; Vol. 48, P-215. C-170, March 11.

CLYDE COOK
(Two Reels Each)
The Sailor.
The Toreador. R-446.
The Chauffeur. R-115. Jan. 7.
Hot Dog.

AL ST. JOHN SERIES
(Two Reels Each)
The Indian.
Fool Days (R-980. Dec. 24).
Straight from the Farm.
The Studio Rube (R-199, March 11).

MUTT AND JEFF CARTOONS
(One Reel Each)
A Ghostly Wallop.
Beside Her Cider.
The Last Laugh.
The Hole Cheese.
The Phony Focus.

SUNSHINE COMEDIES
(Two Reels Each)
False Alarm (R-429. Jan. 28).
Hold the Line. R-553. Feb. 4.
Please Be Careful (R-662. Feb. 11).
School Days (R-663. Feb. 11).

LUPINO LANE
The Broker (Two Reels).

GOLDWYN

An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.

SEASON 1921-1922
Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love. 4,979 Ft. (C-397. Nov. 26.)
Ace of Hearts. 5,884 Ft. (R-94; C-705. Dec. 10.)
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24.)
Invisible Power (6,613 Ft.) R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiman). 5,509 Ft. R-553. Feb. 4. (C-656. Feb. 11.)
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17.)
The Man from Lost River (Katherine N. Burt). 5,693 Ft. R-429. Jan. 28. (C-656. Feb. 11.)
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4.
The Glorious Fool (5,392 Feet). R-198, March 11.
Man with Two Mothers.
His Back Against the Wall. 4,680 Ft.
Watch Your Step.
The Wallflower. 5,228 Ft.
The Night Rose. R-660. Feb. 11.

W·W·HODKINSON

French Heels (Irene Castle). R-554. Feb. 4. (C-656. Feb. 11.)

WARD LASCELLE
Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS
Cameron of the Royal Mounted. R-321. Jan. 21. C-546. Feb. 4.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.
The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

ROBERT BRENTON PRODUCTIONS
The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P.46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS
The Face of the World. R-538; C-539.
Fifty Candles (R-980. Dec. 24. C-202. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORASION
The Truant Husband.
Keeping Up with Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN
The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION
Lavender and Old Lace. R-92; C-149.
At the Sign of the Jack O'Lantern (R-426. Jan. 28) (C-656. Feb. 11).

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).
The Young Painter (R-198, March 11).

DIAL FILM CORPORATION
The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17.)

METRO

A Trip to Paradise (Bert Lytell—Six Reels). R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31.
Glass Houses (Viola Dana). R-864. Feb. 25.
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.

NAZIMOVA PRODUCTIONS
Camille. R-446; C-539.

S-L PRODUCTIONS
The Hunch (Gareth Hughes—Six Reels). R-994; C-1023.
Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. C-849. Dec. 17.

Note—Refer to page 301 for explanation of reference marks

CURRENT FILM RELEASE DATES

REX INGRAM PRODUCTIONS
The Conquering Power (R-339; C-493).
Turn to the Right (R-322, Jan. 21; C-748, Feb. 18).
The Prisoner of Zenda.

TIFFANY PRODUCTIONS
Peacock Alley (Mae Murray). R-714, Dec. 3; C-849, Dec. 17.

WM. DESMOND PROD.
Fightin' Mad (Six Reels).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland is star of "The White Eagle."

The Power Within (W. H. Tooker). R-322, Jan. 21; C-75, March 4.

Week of February 12
No. 7 of White Eagle (The Mysterious Voyage).
Stage Struck (One-Reel Pollard Comedy). R-663, Feb. 11.
The Villain in Disguise (2.3 Reel—Cartoon Fable). R-663, Feb. 11.
Via Wireless (Three-Reel Reissue — Gail Kane). R-663, Feb. 11.
Look Out Below (Lloyd—One-Reel Relssue).

Week of February 19
Rich Man-Poor Man (One-Reel Parrott Comedy).
The Dog and the Thief (2.3 Reel—Cartoon Fable). R-756, Feb. 18.
Hunting the Hawk (Three-Reel Playlet—Reissue). R-755, Feb. 18.
The Big Idea (Lloyd Reissue—One Reel).

Week of February 26
No. 9 of White Eagle (The Flaming Arrow).
Down and Out (Pollard—One-Reel Comedy). R-81, March 4.
The Cat and the Swordfish (2.3 Reel—Cartoon Fable). R-81, March 4.
Here Come the Girls (Lloyd—One-Reel Relssue).
At Bay (Three-Reel Relssue).

Week of March 25
No. 10 of White Eagle (The Cave of Peril).
Pardon Me (Snub Pollard) One-Reel Comedy.
The Tiger and the Donkey (2.3 Reel—Cartoon Fable).
On the Jump (Lloyd—One-Reel Reissue).
Sylvia of the Secret Service (Three-Reel—Playlet—Reissue).
Mysterious Tracks (One-Reel—Bob and Bill).

Week of March 12
No. 11 of White Eagle (Danger Rails).
Little Mary Sunshine (Pathe Playlet—Relssue—Three Reels).
The Bow Wows (Pollard—One-Reel Comedy).
The Spendthrift (2.3 Reel—Cartoon Fable).
On the Fire (Lloyd Reissue—One Reel).

Week of March 19
No. 12 of White Eagle (Win or Lose).
High Tide (One-Reel Roack Comedy).
The Farmer and the Ostrich (2/3 Reel—Cartoon Fable).
Hey There (One-Reel Lloyd Reissue).
Loaded Dice (Three-Reel Playlet—Relssue).

PIONEER FILM CORP.

A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (Fifteen Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Paulline Stark). R-552, Feb. 4.
A Milllonaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield).
R-C!!
The Greater Profit (Edith Storey). R-115; C-695.

R-C-PICTURES

When Lights Are Low (Six Parts—Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Paulline Frederick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Prod.—Six Parts). R-115, Jan. 7; C-202, Jan. 14.
A Wife's Awakening (Gasiner Prod.—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Prod.—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession (R-218; C-397, Nov. 26).
The Lure of Jade (Pauline Frederick). R-335; C-397, Nov. 26. (Six Reels).
Silent Years (Six Reels). R-586, Dec. 3; C-705, Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Prod.—Six Reels). R-981, Dec. 24; C-1120, Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127, Dec. 31; C-202, Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319, Jan. 21.
The Call of Home (R-428, Jan. 28; C-858, Feb. 25).
Why Men Forget (R-553, Feb. 4; C-748, Feb. 18).
Two Kinds of Women (R-660, Feb. 11; C-748, Feb. 18).
Billy Jim (Fred Stone). R-663, Feb. 11; C-858, Feb. 25.
Beyond the Rainbow (All-Star). R-84, March 4; C-170, March 11.
Boy Crazy (Doris May). R-199, March 11.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES
Handcuffs or Kisses (R-944; C-1023).
The Way of a Maid.
Why Announce Your Marriage? (R-430, Jan. 28; C-748, Feb. 18).

EUGENE O'BRIEN STAR SERIES
Is Life Worth Living? (R-541; C-49).
Clay Dollars (R-555, Feb. 4; C-656, Feb. 11).
Chivalrous Charles (R-1127, Dec. 31).
The Prophet's Paradise.

OWEN MOORE STAR SERIES
The Chicken in the Case (L-5,261 Feet). R; Vol. 48, P-728.
A Divorce of Convenience (R-639; C-163).

CONWAY TEARLE STAR SERIES
After Midnight (R-575; C-895).
The Man of Stone (R-457, Nov. 26; C-849, Dec. 17).
Shadows of the Sea (R-205, Jan. 14; C-656, Feb. 11).
A Wide Open Town.

SPECIAL PRODUCTIONS
Who Am I? (R-440; C-49).
Conceit (All-Star). R-856, Dec. 17; C-1120, Dec. 31.
A Man's Home (All-Star). R-649; C-759.
The Greatest Love (Vera Gordon).

REPUBLIC
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS
Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

UNITED ARTISTS

The Iron Trail (Rex Beach Prod.). C-397, Nov. 26.
Dream Street (D. W. Griffith Prod.). Vol. 49; R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.) 6,000 Feet. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford), 9,984 Feet. R-573; C-649.
The Ruling Passion (R-554, Feb. 4; C-748, Feb. 18).
The Doll's House (Nazimova) 5,500 Feet. R-863, Feb. 25; C-75, March 4.

UNIVERSAL

JEWELS
The Fox (Harry Carey). R-590, Dec. 3; C-705, Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers). R-425, Jan. 28; C-546, Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316, Jan. 21; C-546, Feb. 4.
Man to Man (Harry Carey). R-664, Feb. 11; C-748, Feb. 18.
Wild Honey (Priscilla Dean). R-200, March 11.

JEWEL COMEDIES
Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
The Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS
Playing With Fire (R-982, Dec. 24; C-1120, Dec. 31.
The Fire Eater (Hoot Gibson). R-1129, Dec. 31; C-108, Jan. 7.
The Guttersnipe (Gladys Walton). R-116, Jan. 7; C-202, Jan. 14.
Across the Deadline (Frank Mayo). R-204, Jan. 14.
Don't Get Personal (Marie Prevost). R-206, Jan. 14; C-546, Feb. 4.
The Scrapper (Herbert Rawlinson). R-431, Jan. 28; C-748, Feb. 18.
Headin' West (Hoot Gibson). R-554, Feb. 4; C-656, Feb. 11.
The Golden Gallows (Miss Du Pont). R-753, Feb. 18; C-858, Feb. 25.
Tracked to Earth (Frank Mayo). R-863, Feb. 25. (4,477 Feet). C-170, March 11.
The Wise Kid (Gladys Walton). R-80, March 4; C-75, March 4; C-170, March 11.

SERIALS
Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).
With Stanley in Africa (George Walsh and Louise Lorraine). R-662, Feb. 11.

WESTERN DRAMAS
(Two Reels Each)
The Open Wire (Eileen Sedgwick).
A Bluejacket's Honor (Jack Perrin).
Matching Wits (Art Acord).
The Trail of the Wolf (Laura LaPlante).
Trickery (Dorothy Woods).
The Trail of the Wolf (Laura LaPlante).

CENTURY COMEDIES
(Two Reels Each)
Horse Sense (Harry Sweet).
Little Miss Mischief (Baby Peggy).
Table Steaks (Brownie, the Dog).
Upper and Lower (Lee Moran).
A One-Horse Town (Harry Sweet).
Peggy Behave (Baby Peggy).

STAR COMEDIES
(One Reel Each)
Both Booths.
Watch Your Wallet.
Friday, the Thirteenth.
The Bottle Baby.
A Movie Mix-up.
His Inheritance Taxi.

SERIES
The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS
The Heart of Maryland (R; Vol. 49, P-629; C-R, 823).
The Son of Wallingford (R-943; C-47).
The Flower of the North (R-427, Jan. 28; C-656, Feb. 11).
The Little Minister (R-1129, Dec. 31; C-202, Jan. 14).
The Prodigal Judge (R-661, Feb. 11; C-75, March 4).

ALICE JOYCE
The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH
Received Payment (R-320, Jan. 21).
Single Track.
Island Wives.

EARLE WILLIAMS
Bring Him In (R-1074; C-289).
It Can Be Done.
Lucky Carson (R-318, Jan. 21; C-748, Feb. 18).

ANTONIO MORENO PRODUCTIONS
Three Sevens (R; Vol. 49, P-991; C-49).
The Secret of the Hills (R-85, March 4).
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONS
The Rainbow (R-555, Feb. 4).
The Matrimonial Web (R-2220; C-289).

WILLIAM DUNCAN
Steelheart (R-450; C-529).
No Defense (R-425, Jan. 28; C-546, Feb. 4).

LARRY SEMON COMEDIES
The Bell Hop.
The Sawmill.
The Show Shop (R-663, Feb. 11).

JIMMY AUBREY COMEDIES
The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

SERIAL
Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue—Six Reels). 5,884 Ft. F-95; C-397.

Note—Refer to page 301 for explanation of reference marks

CURRENT FILM RELEASE DATES

Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Nell Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. (R-217; C-1120. Dec. 31.)
Moongold (Will Bradley). 3,175 Ft.
Post Nature Picture (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. 6,141 Ft.)
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.)
What Hands (Hobart Bosworth). 5,654 Ft. R-663. Feb. 11. C-748. Feb. 18.
Bear, Boy and Dog (2,053 Ft.)
Puppy Days (959 Ft.).
Robinson Crusoe Hours (966 Ft.).

Entertainment Series

The Fire Bride—March 15
The Madness of Love.
Phil Kennedy.
The Blonde Vampire.

STATE RIGHT RELEASES

ADVENTURES OF TARZAN

Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln, Star).

ALEXANDER FILM CORP.

Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ASSOCIATED PHOTOPLAYS

Crossing Trails (Pete Morrison). (R-664. Feb. 11).
Too Much Married (Mary Anderson). (R-755. Feb 18).
The Ghost City (Helen Holmes). (R-754. Feb. 18; C-170, March 11)

AYWON FILM CORP.

Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).
Western Firebrands (Big Boy Williams).
Across the Border (Big Boy Williams).
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage).
Hair Trigger Casey (Frank Borzage).

C. C. BURR

Burn 'Em Up Barnes (Johnny Hines). R-211.

CLARK-CORNELIUS

Diamond Carlisle (R-430. Jan. 28).
Whispering Woman (R-436. Jan. 28).
Living Lies. R-322. Jan. 21

EQUITY PICTURES

The Black Panther's Cub (Florence Reed). R. Vol. 48. P-1092.
Heedless Moth (Audrey Munson). R-748.
Where Is My Wandering Boy Tonight? R-550. Feb. 4 C-858. Feb. 25.
What No Man Knows (Clara Kimball Young). R-1077. C-105. Jan. 7

EXPORT AND IMPORT

Wild Animal Serial (15 Episodes—Selig Productions).
The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. R-427. Jan. 28.

C. B. C.

The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two reels, bi-monthly).
The Heart of the North (Roy Stewart). R-308; C-649.
Life's Greatest Question.

PHIL GOLDSTONE

The Unknown (Dick Talmadge). R-1123. Dec. 31.
Taking Chances (Dick Talmadge). R-756. Feb. 18.

GRAPHIC

Mother Eternal (Vivian Martin). 7 Reels. R; Vol. 49. P-990; C-45.
Fountain of Youth. R-321. Jan. 21.

G. H. HAMILTON

Give Me My Son (R-83. March 4; C-170, March 11).

J. W. FILM CORP.

Road to Arcady R-1129 Dec 31.
Should a Wife Work? R-665. Feb. 11.

GEORGE KLEINE

In the Fog. R-115. Jan. 7.

L. & H. ENTERPRISES

Daughter of the Night. R-114. Jan. 7.

LEE-BRADFORD

The Unconquered Woman (Rubye DeRemer).
Determination. R-319. Jan. 21.

McGOVERN AND EGLER

(Shorty Hamilton—Two-Reelers)

The Runt.
Pep.
Let-Er-Go Gallagher.

PACIFIC FILM COMPANY

The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).
The Girl from Rocky Point. R-81. Mar. 4.
The Able-Minded Lady (R-199, March 11).

PHOTOCRAFT PRODUCTIONS

Oh, Mable, Behave (Four Stars). R-855. Dec. 17.

PRODUCERS' SECURITY

Mr. Potter of Texas.
Cissy Fitgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov. 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).
Welcome to Our City (Maclyn Arbuckle). R-756. Feb. 18.

RIALTO PRODUCTIONS

Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Four Eileen Sedgwick Features.
Body and Soul (Anna Luther).
Silks and Saddles.
Power of the Borgias.
Six Clara Kimball Young Reissues.

REGAL-FISCHER

Persecution. R-80. Mar. 4.

RUSSELL PRODUCTIONS

Shadows of Conscience (Russell Simpson). 7 Reels. R-1075; C-47.

TONY SARG

The Original Golfer. R-116. Jan. 7.

WILLIAM STEINER

Tangler Trails (Neal Hart). R-980. Dec. 24. C-1120. Dec. 31.

SECOND NATIONAL

David and Jonathan. R-661. Feb. 11.
Her Story. R-85 Mar. 4

SWEDISH BIOGRAPH

Sir Arnes' Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS

Texas of the Mounted. R-1073.
Code of the West. R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

TRUART FILM CORP.

Monkey Land Up the Barito River.
An Alpine Ride Up the Stranzerhorn.
Jungle Belles of Borneo.
An Arctic Hike on the Great Aletsch Glacier.
A Wedding Feast Among the Borneo Dyaks.

WESTERN PICTURES' EXPLOITATION

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-307. Jan 14. C-656. Feb. 11.
Blue Blazes (Lester Cuneo) R-320. Jan. 21.

WESTERN PICTURES' CORP.

Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

SACRED FILMS, INC.

Creation.
Cain and Abel.
Noah's Ark.
The Deluge.
Abraham and Sarah (R-198, March 11).
Abraham and Lot.
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes). R-865. Feb.

WESTERN FEATURES' PRODUCTIONS, INC.

(Featuring "Bill" Fairbanks)

Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.

Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry). R-856. Dec. 17. C-976. Dec. 24.
Ashamed of Parents. R-1125. Dec. 31.

WESTERN CLASSIC SALES

(Two-Reel Dramas)

Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN RELEASING CO.

Cardigan (R-85, March 5; C-170, March 11).

HENRY BALLMAR

Once Upon a Time. R-207. Jan. 14.

CAPITAL FILM COMPANY

Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All-Star Cast).

D. W. GRIFFITH

Orphans of the Storm. R-1125. Dec. 31. C-312. Jan. 21.

FEDERATION PRODUCERS' SERVICE

The New Disciple. R-1127. Dec. 31. C-302. Jan. 14.

KINETO COMPANY OF AMERICA, INC.

The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews

(Released Through National Exchanges, Inc.)
(One Reel)

The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.

Urban's Movie Chats.

(Released Through State Rights Exchanges).
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

GEORGE KLEINE

Julius Caesar. R-756. Feb. 18.

EXCEPTIONAL PICTURES' CORP.

January—Martin Johnson's "Jungle Adventures." R-49; C-649.
January—His Nibs (Chic Sale). R-947; C-1033.

WARREN A. NEWCOMBE

The Enchanted City (One Reel). R-752. Feb. 18.

NATIONAL EXCHANGES, INC.

The Lotus Blossom. R-809; C-159.
Charles Ray Two-Reel Reissues.
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior). (Two Reels Each).

PRIMEX PICTURES CORP.

The Lonely Trail (Five Reels).
Smiles (36 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

PRIZMA

Neighbor Nelly.
So This Is London.
Ruins of Angkor.

Note—Refer to page 301 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Unions Approve Our Proposition

I publish herewith two letters, which are typical of a number received to date. Evidently projectionists' unions, some of the really big ones among the number, approve the proposed change in name, and the election of a better projectionist representation on the General Executive Board. The names and location of unions is withheld, because all but two have requested it. The letters are, as I have said, typical of many.

Dear Richardson: This is to notify you that the article you published recently with regard to certain union matters has been considered by this local, and, by unanimous vote, I was, at the last regular meeting, instructed to inform you that we are in favor of the election of two (2) projectionists to the board and the changing of the name of the organization form International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, to International Alliance of Theatrical Stage Employees and Motion Picture Projectionists.

I am instructed to thank you for bringing this matter to the front; aiso to ask you to withhhold the name and location of this local, at least for the time being.

Signed by secretary and sealed with the union seal.

Another letter reads:

Dear Brother Richardson: At the last regular meeting of local union No. —— the article published by you in the Projection Department of the Moving Picture World a while ago was brought up and discussed. It was the unanimous opinion, with the exception of one member, that what you propose is for the best interests of both the men and the organization.

I was instructed by unanimous vote (more than 150 members present) to inform you that this local heartily approves the changing of "Moving Picture Machine Operators" to "Motion Picture Projectionists," in the organization name, and that all projectionist locals work for the election of at least two members of the General Executive Board. The union asks that you kindly do not give out our name at this time. This is not that we are afraid, but that we believe it would not be wise to do so, but we will be on the job when the time comes.

Signed by Secretary and sealed with the union seal.

Response Liberal

As I said, the response has been more liberal than I expected, but there have nevertheless been some surprises. Unions like Duluth, Denver, Providence, Boston, San Francisco, San Diego, Portland, Spokane, Seattle, Terre Haute and many others which I know contain live wires, progressive men, have remained silent.

Why??? Are you afraid to voice your belief? Remember there is NO wrong in publicly discussing union matters of this sort, because such matters are NOT in any sense union secrets. Moreover there is now no method or means of general communication between unions except by letter. True there is a small organization publication, but it does not discuss matters of this kind; also it is in the hands of stage employee officials, and do you for one moment think they would allow the printing therein of any suggestions of which they, as stage employees, do not approve?

Please understand I am NOT in any way disparaging the stage employee, as such, but I do take the position that there should be open discussion of matters of this kind. Such discussion can in no possible way injure the union. What I want is to find out what unions are favorable to the actions proposed. I shall keep the names of all unions inviolate, but will try to find some way for obtaining concerted action by all favorable projectionists or mixed locals.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

For the Bean Eater

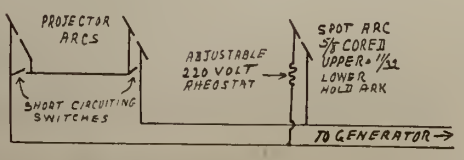
J. Frank Adams, projectionist, Ambassador Theatre, Philadelphia, Pa., arises to make the following remarks:

Dear Richardson: Attached find plan for your bean eating friend (Dec. 31 issue) who is in need of a row boat. I'm no boat, but can swim and with this lead pencil stub will proceed to paddle for our brother's benefit.

First of all his amperage is too high, and he needs to get a 200 volt rheostat for his spot and connect his spot across the generator line ahead of the short-circuiting switches on his projectors, by which plan his spot will get the benefit of whatever the voltage of the line may be.

When one projection arc is burning the voltage will be around 60, though due to possible variation in arc gap, it may vary somewhat from that value. This is not sufficient to maintain an arc on the spot.

When both projector arcs are burning the voltage will be around 120, which will give a fine spot, provided the 220 volt rheostat be adjusted right. If the spot is to be used for more than a few moments, then by pulling either projector switch, both projector arcs will go out, leaving the spot arc burning on the full generator voltage of about 180 volts. Under these conditions Friend Mass will find he can feed his spot very close, and thus get a single spot.



WIRING DIAGRAM
Submitted by J. Frank Adams

I would advise him to use 5/8 cored upper and 11/32 hold ark lower, and to feed them little at a time and often. I am using this method, with the full rheostat cut in, drawing about 15 amperes, with fine results. The field rheostat does not need readjusting for the spot, the 220 volt rheostat taking care of the amperage. If more details are desired I will give them, but I am sure he will find this to work fine.

I am passing this along as it lies. Haven't time or energy to spare to check up, other than to say that as a usual thing the higher the voltage the longer the arc one burns, which Brother Adams seems to reverse. Would be glad to know what Massachusetts and the rest of you make of it.

Small House Projectionist

Arthur Mobbs, projectionist, Broad Avenue Theatre, Palisade Park, N. J., orders a lens chart, pays a year's subscription and says:

The projection department alone is worth more than the subscription price of the whole paper. I am projectionist in the Broad Avenue Theatre, a small house, seating about 250. The projection room (really a "coop") contains two projectors, one a regular model Simplex and one a Power's. The Power's is the old type, with telescoping legs and a wooden table (a Power's Six. F. H. R.). The lamphouse is very small, and there are but two control handles. Although very old, the projector runs fine.

The following is my lens line-up. Is it correct? Sixty amperes A. C. through a Bell & Howell inductor. Use ⅝ special White A. C carbons. The condensers are two 6½ plano convex, spaced 1/16 inch, with 18 inches from face of collector lens.

Projection lens is a B. & L., 5 inch E. F.-B. F., with 1 11/16 free opening. On account of bad side throw have stopped projection lens down to ¾ inch diameter. Distance of projection is 60 feet. Screen is a plaster wall, whitened with ordinary school crayon. Picture shows up quite well.

Pitched Away the Punch

Think I have the best change-over system there is. I inspect all the reels before the show and make notes of action at end of each one. When I first began projecting I punched holes in end of each reel, but after reading the projection department I made up my mind it was wrong, and stopped it, and to insure that I WOULD stop I heaved the punch into the Hudson River when crossing on a ferry boat one day.

I have the following books: The Handbook. The Hawkins' Electrical Guides, Hallberg's Motion Picture Electricity. Motion Picture Operating, Stage, Electrics and Illusion, and Projectionist Reference Book. I hope the Fourth Edition of the Handbook will soon be ready.

We are working on it as hard as we can. If you ask me right now I would say not before April 1, at the soonest, BUT, it will be SOME book, if I do say it as shouldn't.

My compliments. It was a good way to kiss your punch a permanent good bye. May I suggest that those who still have them need not necessarily wait until they visit the Hudson. Just pitch 'em into any old river, lay 'em on one of the rails when a train approaches, or even take an axe to them.

Your condensers are O. K., though distance from center of same to film might be 18½ inches, though also possibly not because maybe your lenses are not exactly 6¼. You evidently forgot to put down the working distance (B. F.). Measure it (distance film to first surface of projection lens) and look at lens chart to ascertain proper lens diameter. However, if you have to stop lens down to ¾ inch it really does not matter.

From Rock Ribbed Maine

From Raymond E. Salisbury, projectionist, Dexter, in the State which is commonly supposed to be "rock ribbed," but really has most of its alleged "ribs" buried under a coating of rich soil, arises to remark:

Dear Mr. Richardson: Well, here I am again, and first off I'll ask a question which probably will sound foolish to you, viz.: I show slides and one side of the image is slightly out of focus. Can you advise me as to what is the trouble? Projector is on straight line with screen and the lens is a B & L 20-inch E F.

In Jan. 18 issue I saw three photos of Projectionist Ransome's room and equipment. Say, man, I certainly do envy that guy! Here am I in a little 8x10 "coop," in company with a rewind and two projectors, and lukut 'im, with everything right up to the minute.

Well, we deliver the goods just the same. There still are OPERATORS who post bills, sweep out and act as sort of managerial office boy and door mat, to try and make up for the value the wise manager knows they do NOT have as projectionists.

I pride myself on the conditlon of my projectors, which are always clean and In AI condition. Wish that I might have been able to learn handle projection in two weeks, as one man, whom you very properly called an "operator," said he did.

We certainly must hand it to him for being such a prodigy, though any fool can learn to thread up and strike an arc, and that must be his idea of projection. Well, anyhow, I'm willing, and want to learn. That is why I intend having a handbook (projectionists' bible) as soon as my "ship comes in."

Don't Delay

Um, Brother Salisbury, that's exactly where many make their big mistake. They keep putting off getting a handbook until some imaginary "ship comes in," not realizing that a handbook is THE thing they need to hasten the coming in of that "ship."

As to the stereo trouble, well I dunno. Your information is too meager. My guess would be the projection lens not in line—sets crooked—or that there is a finger mark or bit of oil somewhere on the lens.

? ? ? ? ? ? ? ?

Watertown, New York, asks questions in which he either has not made his meaning clear or else the questions show considerable lack of elementary knowledge. He says:

We are having cnsiderable trouble with our spotlight. It is located in the booth (presumably meaning in the projection room. Ed.), which same is in the extreme rear of the upper balcony. There is an aisle which extends across the top balcony back of the fourth row from the front, and every time any one walks across the balcony a shadow of them shows down on the orchestra plt. We wish to overcome this.

Have raised and lowered the spotlight, but it makes no difference whatsoever. Have also blinded the lens on the spotlamp as much as half-way up; also by making the

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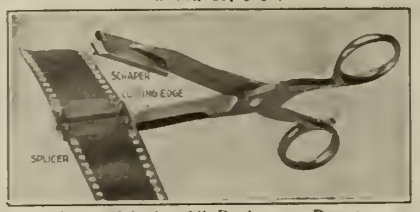

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port in the wall smaller, but nothing makes any difference. We ask your advice and hope you can help us out.

Just What Do You Mean?

Now just what do you mean, anyhow? You say "Every time any one walks across the balcony (presumably in the aisle mentioned) a shadow shows down in the orchestra pit." Presumably it does not show on the screen.

From your description I am led to believe that there is a considerable amount of diffused or aberrated light; that the heads of persons who walk along the aisle in question just miss the actual beam, but do interfere in this aberrated or diffused light, and that this is sufficient to cause more or less illumination of

ILLUSTRATION D
Crowded out of last week's article on page 209

the orchestra pit, with consequent shadows when the light is cut off.

Such light surrounding the beam might be caused by several things, one of which is diffusion caused by dirty front surface of spotlight lens, or a lense having an imperfect polish. It is also possible (and more probable) that the shadow is caused by stray light escaping from some other place, and that it has nothing at all to do with the spotlight.

Try your spotlight without any other light of any sort in the projection room, first being certain that no light escapes from the spot, except through the lens itself. If the trouble disappears with this test, you have but to locate the source of the stray light, stop it, and all is well.

Stereopticon Amperage

J. W. Stephenson, Dallas, Texas, asks what light, lens and condensers would be required to give a brilliant projection of a slide having a three-inch opening, on a screen 40 feet wide (out of doors projection) with distance from screen to lens not a fixed factor.

To answer such a question would be just plain foolish. There are too many factors entering into the matter, such as character of screen surface, amount of light other than picture light striking screen surface. Kind and set of carbons, etc., etc., etc.

I can use twenty-five amperes D C and a certain carbon combination and set, and get a more brilliant result on the screen than I would get with fifty amperes and same carbon combination, but with a different set.

Then, too, ideas of what constitutes brilliancy varies widely. What I might call a brilliant picture another might call dull, or vice versa.

All That I Can Say

Here is all that I can legitimately say to friend Stephenson: (A) Have your lamp and connections, switches, etc., all in good order, being sure the wires are big enough to cause no overload. (B) Use a good projection carbon and so set the carbons that the crater will be at a 55 degree angle to the axis of the optical system. (C) No advantage in using a condenser of greater diameter than 4½ inches. (D) Use a projection lens of as large diameter as you can get in the focal length you have to have. (D) So arrange your screen that its surface will receive as little light, other than light from the projection lens, as is possible. (E) Have your screen surface perfectly clean and either a "metallic surface" or a surface of perfectly white paint in which there is the least possible amount of binder (oil).

Under these conditions you should at least get a very satisfactory picture, forty feet wide with 25 to 35 amperes D.C., or 50 to 60 amperes A.C. If you use higher amperage you should arrange to pump a strong blast of air over the slide and front face of the conveying condensing lens, or through between the two lenses. This air current must be kept constantly flowing, regardless of whether a slide is in place or not, since otherwise it is likely to crack your lenses.

The air from an ordinary electric wall fan can easily be directed by a hood terminating in a properly shaped nozzle.

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Better Equipment

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The Indiana Theatre of Terre Haute Is Spanish in Architecture and Decoration

THE two thousand seat Indiana Theatre, of Terre Haute, Ind., which opened Saturday, January 28, was built by local capitalists headed by T. W. Barhydt, who, for fourteen years, managed the Grand of Terre Haute, and later built the Hippodrome.

The house was designed by John Eberson of Chicago, who also planned the Hippodrome.

The Indiana covers an area of one hundred by two hundred feet, has a pressed brick and terra cotta front. The main construction is of brick, steel and concrete, making the house fireproof.

The floors are of art marble, furnished by the Standard Mosaic Tile Company, and covered with carpets made by the American Rug & Carpet Company.

Spanish In Architecture

The general color and architectural scheme of the new theatre follow the old Spanish idea, and the interior is rich in Spanish color effects. A three-color lighting effect is carried throughout the house. The auditorium contains two thousand seats and a large and beautiful and most comfortable promenade gives entrance to the upper part of the house by means of a beautiful stairway.

The entire auditorium is built on the Yale Bowl plan, which permits the utilization of the space under the bowl for the promenade that will accommodate almost the entire capacity of the house.

The projection room is located in the center of the house, thereby giving splendid projection results and measures sixteen feet long by nine feet wide and the adjoining room, which

AN INDIANA FEATURE

The drinking fountain, midway between the main stairways

houses a Martin rotary converter, measures six by nine feet. There is a straight projection throw to screen of seventy-seven feet.

The projection room contains two Simplex Type "S" projectors, a stereopticon, a spotlight and is equipped with hot and cold running water, house telephones and mechanical ventilation. Bert Steinhauser is the chief projectionist.

The panel board, governing the Martin rotary converter, is so arranged in the projection room that the projectionist may start and regulate the apparatus without leaving his stand by the projector.

The twenty-four by twenty-four plain white screen is mounted on a stretcher.

The ventilating system consists of twelve foot Typhoon fans, which supply tempered air, cooled in summer and warmed for winter use.

The lighting system, with the exception of the side wall brackets, is of three colors and is entirely controlled by dimmers. Unit reflectors, with natural colored lenses, are used for lighting the auditorium. No white lights are used in the house and the Spanish atmosphere is increased by the amber and orange colored lamps.

The policy of the Indiana will be controlled by the Famous Players-Lasky Corporation, which has chosen Sidney Smith as managing director. Mr. Smith comes to Terre Haute from Baltimore where he managed the Wizard Theatre; he also opened the Missouri in St. Louis, and the Majestic in Detroit. Previous to his motion picture career, he was connected with Klaw & Erlanger, Henry W. Savage and D. W. Griffith.

Mr. Smith's staff consists of Maurice A. Fox, who has been with the American and Orpheum and will have charge of the publicity for the three houses; Raymond B. Townsley, musical director; Remington Welch, organist, and Bert Steinhauser, projectionist.

In the entertainment at the Indiana Paramount pictures will hold the major part of the cinema program, which will be presented in an elaborate atmosphere, including overture by Indiana symphonic orchestra and organ together with scenic effects, stage novelties and elaborate prologues to the feature. The program will also include news features, scenic and comedies. The entire performance, lasting two hours, with three DeLuxe performances daily.

INDIANA THEATRE, TERRE HAUTE, IND.

The new two-thousand seat house that opened January 28

The Stanley Company Makes Its Own Repairs

Right in line with the Better Equipment movement is the policy of the Stanley Company of America in ensuring that its projection apparatus be kept in the pink of condition.

R. Scheiblein,, supervisor of projection equipment of the Stanley Company, reports that a room in the Market street theatre building, of Philadelphia, has been set aside for the purpose of repairing and adjusting equipment.

This repair department is most modern in every respect and is equipped with a lathe, grinder, drill and necessary machinery, while other various tools including genuine Simplex factory tools and gauges are included in the equipment.

The Stanley Company of America uses many Simplex projectors in its large circuit of theatres which are noted for their projection and comfortable surroundings.

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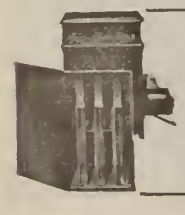

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How I Conduct a 630 Seat Theatre in a Southern City of 52,000 Population

By R. J. EDENFIELD Dreamland Theatre, Augusta, Ga.

AUGUSTA is a city of 52,000 inhabitants, principally a cotton center, whose citizens are considered conservative and careful.

On July 1, 1913, I acquired a half interest in the Dreamland Theatre, then a house of 280 seats. My partner and I made extensive improvements, and enlarged the capacity to accommodate 630. Within four years I had purchased all other interests and operated as

R. J. EDENFIELD
Proprietor of Dreamland Theatre, Augusta, Ga.

sole owner. My then competitors all sold out to the Southern Enterprises, Inc., which made no effort to purchase the Dreamland. We were then and are now, the best of friends—either would assist or accommodate the other when possible.

I have always run a short reel house of not more than two reels each and a program of six reels each day, using not less than five serials each week—Saturdays prefer not to use a serial, but to use some two reel drama in its place if possible.

Making Up the Program

Each day's program is made up about as follows: A 2-reel serial, a 2-reel Western, and a 2-reel comedy, making six reels each day. I do not accept second runs unless some good re-issue used in my house two to five years back.

I contract and pay for all my service in blocks, often six months in advance. I get first run service and at a fair price. I have no disagreements with the exchanges. I always get their best and most prompt service and the refusal of all they have that I can use. My competitors use features and some short reels to fill in—such as they want I do not contract for.

I pay my help good wages, treat them kindly, and accommodate them when I can. Some of them I found here in 1913 are still here on the job. I am at the theatre every day not later than 9.00 o'clock a. m., get my noon lunch and supper at the theatre; go home at 11.00 o'clock p. m. I see that service is here every morning and inspected before starting up.

I put out my tickets and change every morning and check up each night. Make my own deposits each day and keep all my books and records; each day's bank deposits corresponds with each day's record of receipts by ticket numbers, and other collections, also each month's bank balance corresponds with each month's records to the cent.

Music Without An Orchestra

I do not use an orchestra, but I use orchestrians, electrically driven, with roll-cut music. We do all of our own repairing and tuning. I push the button in the morning and forget it. I have music twelve solid hours every day; no unions to disagree with, no demands for certain wages, hours or conditions, never late, no dinner or supper hours, but good music every hour.

Every accommodation possible is maintained at the theatre for all patrons, every one of whom is met with a pleasant welcome.

Financially, each year's business, including 1920 has been entirely satisfactory. The year of 1921 was an extremely hard year, but my records show a small profit for it.

Admissions for four years, up to July 1st, 1921, were 10 and 20 cents—July 1st, 1921, and since, all admissions have been 10 cents. My receipts have been a little more since the change to 10 cents than they were for the first six months of 1921.

Best Equipment Used

I never run any questionable pictures and close each Sunday. I use the very best equipment and projection lens, regardless of cost. I pattern after no other house, use my best judgment and go it alone on the short reel idea to please the masses, and the classes usually drop in.

Eight New Companies Incorporate at Albany

Albany, March 5—While the past week brought eight new companies embarking in the motion picture business in New York State, and filing the necessary papers of incorporation, the amount of capitalization in almost every instance was low, the total amount reaching only $172,500.

These companies, with but one exception, are located in New York City, and include: The Williamsburg Photoplays Corporation, $10,000, Irving and Lena Renner, Michael Aronson, Brooklyn; Motion Picture Poster Co., $10,000, David Silverman, New York; Joseph A. Myruski and H. A. Klueber, Brooklyn; The Film Guild, Inc., $50,000, D. D. Wiman, Fred Waller, Jr., F. W. Tuttle, New York; Alma Productions $1,500, Meyer Weiss, William L. Ropbert, Edward Cahn, New York; Housman Comedies, $40,000, Thomas M. Lynch, Walter J. Rose, Arthur L. Strasser, New York; Certified Pictures Corporation, $10,000, James L. and Louis Mendelson, M. K. Tannenbaum, New York; Selznick News, Inc., $1,000, Otey McClellan, C. I. Funkenstein, B. J. Longstreet, New York; Charles E. Bartlett Productions, Gloversville, $50,000, Charles E. Bartlett, R. D. Noble, Ruth Kathan, Gloversville.

Thirty-One February Incorporations

During the month of February, thirty-one motion picture companies were incorporated in New York State. These had a capitalization of $562,000. The same number of companies were incorporated during January, but these latter represented a capitalization of close to a million dollars, to be exact, $953,500.

Tanney Prints Loew's

The Tanney Printing and Publishing Corporation, 260 West Forty-second street, has secured a contract with Loew's, Inc., for the printing of Loew's Weekly which has a circulation of 400,000 copies.

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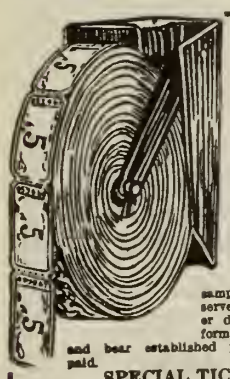
INTERIOR VIEWS, LINDLEY THEATRE, PHILADELPHIA

At left, auditorium, looking toward the screen. At right, the projection room with its three U. T. E.-Proctor automatic projectors



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And Now They Are Showing Pictures in Court House and Railway Station

HUNTINGTON, TENN., has one of the most unique moving picture shows in the country — the Carroll County Court House, which is also the local movie palace. At night the jury box holds the town band, while near the judge's bench, where the mills of justice grind slowly throughout the day an electric piano at night grinds out the latest jazz hits.

Recently when the court house was rented out for the movie show it created a furore throughout the country. Petitions for and against the plan were showered upon the magistrates, but they wisely decided in favor of the movies.

And but a step behind the Huntington picture palace is one that will be established in the ladies' waiting room of the St. Louis Union Station and throw its doors open to the public on March 18.

During the past week W. J. Miller, principal owner of the proposed picture house, purchased two projection machines from the St. Louis Exhibitors Supply Company and installed a 10 by 12 screen.

The St. Louis Union Station is the largest union railroad depot in the world, more railroads discharging and taking on passengers there than any other place. Thousands pass through the gateway to the West and Southwest daily, and to those who must remain a few hours between trains the new movie right on the premises will prove a welcome innovation.

HALLBERG GENERATOR

A. C. to D. C. as installed in the Lindley

Philadelphia's Lindley Has Three U. T. E. Proctors

The Lindley, which recently opened at Fifth and Rockland streets, Philadelphia, is the third in the chain of picture houses owned by James J. Ridgeway, the other two being the Wishart and the Ontario.

The building is constructed entirely of brick, terra cotta and concrete, with an interior finish of hard white ornamental plastering.

The house seats 1,300 and is heated by a system of concealed piping.

Among the innovations are a series of ventilating sashes, which may be operated simultaneously, and movable chandeliers.

The projection room equipment, which was installed under the superintendence of Charles Calenhuff, Philadelphia branch manager of the United Theatre Equipment Corporation, consists of three U-T-E-Proctor automatic projectors, equipped with Hallberg automatic feed arc controls, a Hallberg generator and a Vallen automatic curtain machine.

Three Fires in the St. Louis Territory

The St. Louis film territory has been hard hit by fires during the past two weeks. The Gem Theatre, Monroe City, Mo., operated by T. F. Miller, burned down. Flames destroyed the Rex, Valier, Ill., conducted by J. Pivoror, while the Alco Theatre, Olney, Ill., one of the Curley B. Gould chain of houses was recently consumed. Present plans are to rebuild all of the houses.

Northwest Notes

John Hamrick, who recently bought the Apollo Theatre, Tacoma, has installed a new screen and drapes. Work is being done by the Western Theatre Equipment Company.

Announcing the Fastest Film ever manufactured

EASTMAN NEGATIVE FILM

Super Speed

Super Speed Film practically eliminates under-exposure. It is ideal for ultra-speed, slow-motion photography; for interiors that are poorly illuminated; for dull days on location.

When unfavorable conditions spell failure, *Super Speed* Film spells *Success.*

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Smallest ad twenty words.

Notice: The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED

OPERATOR, 15 years' experience, wants position where high-class projection is appreciated. Can come at once. Reason for ad. just closed with largest production on road. Barney Ludesher, 615 South High Street, Galena, Ill.

FIRST-CLASS MANAGER now employed desires change April 1. Eighteen years in motion picture business. Sober and reliable. A1 on publicity and booking high-class pictures. No town under 10,000 considered. If you don't want a real manager who is not afraid of work don't answer. Location southwest preferred. M. P. Mgr., care Moving Picture World, New York.

MUSICAL DIRECTOR (violinist) expert cueing pictures. Library ten thousand numbers. Three years on present engagement. Can stage prologues. Direct large or small orchestra. Desires change. Unquestionable references. J. Zivelli, 307 East Eleventh Street, New York City.

EXPERIENCED ORCHESTRA LEADER (violinist), having his own accompanist and large repertoire for pictures, is open for engagement. Free to go anywhere; could also take over full charge of theatre. Highest references. Address Marcel Verney, 62 St. John Street, Quebec, Can.

EXPERIENCED OPERATOR, Powers, Simplex, Motiograph machines, desires position in small central states city. Present employed by picture corporation. Box 253, Moving Picture World, New York City.

THEATRES FOR SALE OR RENT

WANTED TO LEASE—Moving picture theatre, fully equipped; must pass state inspection. Tell all particulars first letter. Box 237, Moving Picture World, New York City.

FOR SALE—Motion picture theatre and building at 24-26 Millbury Street, Worcester, Mass., known as Capital Theatre. Said theatre will be sold at public auction on March 13, 1922, at 2:30 p. m., subject to mortgages aggregating $11,000. Terms and conditions to be agreed upon at time of sale. Seating capacity 518, two new 6B Power motion picture machines, one 70 amp. generator, one silver screen, one compensarc. For inquiries refer to Samuel Seder, Atty, 303 Slater Bldg., Worcester, Mass. Full particulars will be given and arrangements can be made for a view of the premises.

EQUIPMENT FOR SALE

FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet. Government surplus stock at less than wholesale prices. J. P. Redington, Scranton, Pa.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

2,000 UPHOLSTERED and 1,000 veneered opera chairs, also booths and other equipment for immediate delivery. Picture Theatre Supply Company, 79 West 45th Street, New York City.

SIMPLEX, 6A Powers, both motor driven Wagner generator. Booth 8x12 rheostat, 220, all in good condition, must be sold at once. G. W. Wilkinson, Wallingford, Conn.

FILMS FOR SALE OR RENT

FOR SALE—"Scarlet Runner" (24) featuring Earle Williams; "Secret Kingdom" (32) featuring Arline Pretty; "Perils Our Girl Reporters" (30) featuring Zena Keefe; "Adventures of Jimmy Dale" (32) featuring E. K. Lincoln; also "Open Your Eyes" (7); "The Submarine Eye" (8); "Idle Wives" (7), and largest selection other "Serials," "Features," "Comedies," "Educationals," Guaranty Pictures Co., 126 West 46th Street, New York City. Cable address: "Gaplctco" N. Y.

TWO-REEL Westerns and Dramas, $3 reel; Comedies $4 reel; Weeklies, $2 reel. Five-reel features, including paper, photos, Ebony Comedies, Educational Scenics, $10 reel. I. S. Fisher, 220 West 42nd Street, New York City.

MISCELLANEOUS

MOTION PICTURE OWNERS: A present day necessity. Place a publicity clock in your theatre and receive an added revenue. Satisfy your patrons and accommodate local merchants without interfering with your program. Write for particulars. Publicity Clock Co., Inc., 105 W. 40th Street, New York City.

Picture Theatres Projected

ST. LOUIS, MO.—Audrey Realty Company, 614 Chestnut street, has plans by Wedemeyer & Nelson, Wainwright Building, for two-story brick and terra-cotta trim theatre, store and office building, 190 by 165 feet, to be erected at Garvois street and Alma avenue, to cost $200,000.

JERSEY CITY, N. J.—W. T. Amusement Company, 6 Gregory street, has plans by John T. Howland, Jr., 100 Sip avenue, for eight-story brick theatre, store and office building, to be erected at 71-73 Newark avenue, to cost $250,000.

NEW YORK, N. Y.—West 190th Street Construction Company, 1776 Weeks avenue, has plans by Moore & Lansicdel, 149th street and Third avenue, for one-story brick moving picture theatre and store building, to be erected on Webster avenue near 204th street.

PEARL RIVER, N. Y.—Fred Holdt has contract to erect theatre, store and apartment building, 50 by 140 feet, for Pearl River Amusement Company, Inc., to cost $25,000.

VALATIE, N. Y.—H. C. McNamara will erect one-story moving picture theatre, 50 by 60 feet.

CANTON, O.—A. H. Abrams, proprietor Odeon Theatre, is erecting new moving picture house, with seating capacity of 1,000, to cost $50,000.

LIMA, O.—Syndicate has acquired site on Elizabeth street, near High, for erection of theatre, to cost $150,000.

WELLSVILLE, O.—Up-to-date theatre will be erected on Main street, below Fifth, to cost about $60,000. Address C. J. Vogel, secretary, Kiwanis Club.

NEW CASTLE, PA.—New Liberty Theatre, erected on site of old Coliseum, has opened with vaudeville and pictures.

STATE COLLEGE, PA.—Maurice Baum will shortly start work on Cathaum (moving picture) Theatre, brick and terra-cotta trim, 115 by 68 feet, to be erected on West College avenue, to cost $150,000.

BROWNWOOD, TEXAS.—Lyric Theatre, recently damaged by fire, is being remodeled.

SOMERSET, PA.—C. B. Pasco, manager Grand Theatre, will erect three-story brick moving picture house, 57 by 179 feet, to be known as New Grand Theatre.

BARGAINS—Rebuilt Machines
POWERS—SIMPLEX—MOTIOGRAPH
Complete Theatre Equipments and Supplies
Write for Catalog
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1-6 HP MOTORS 110 Volt 60 Cycle **ONLY**

$10.00
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TALK from your screen
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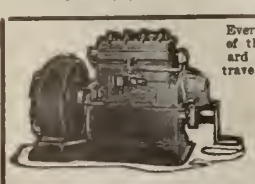

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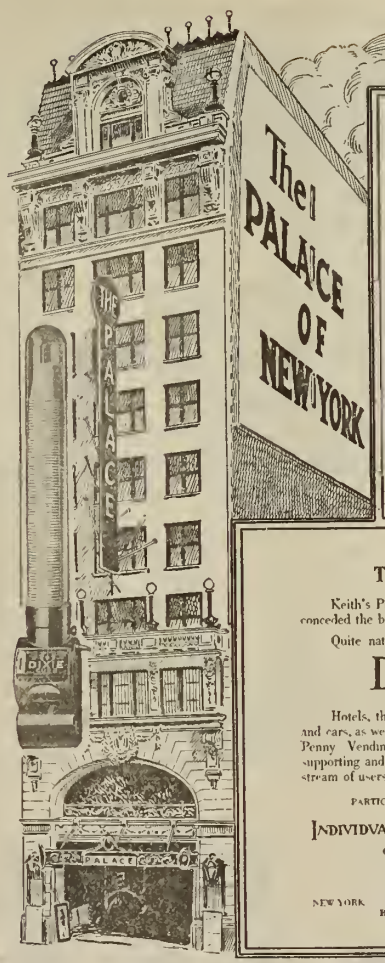

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Quite naturally Keith's Palace equipment includes

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Original makers of the paper cup
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2½ inch
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5 to 8¾ inches
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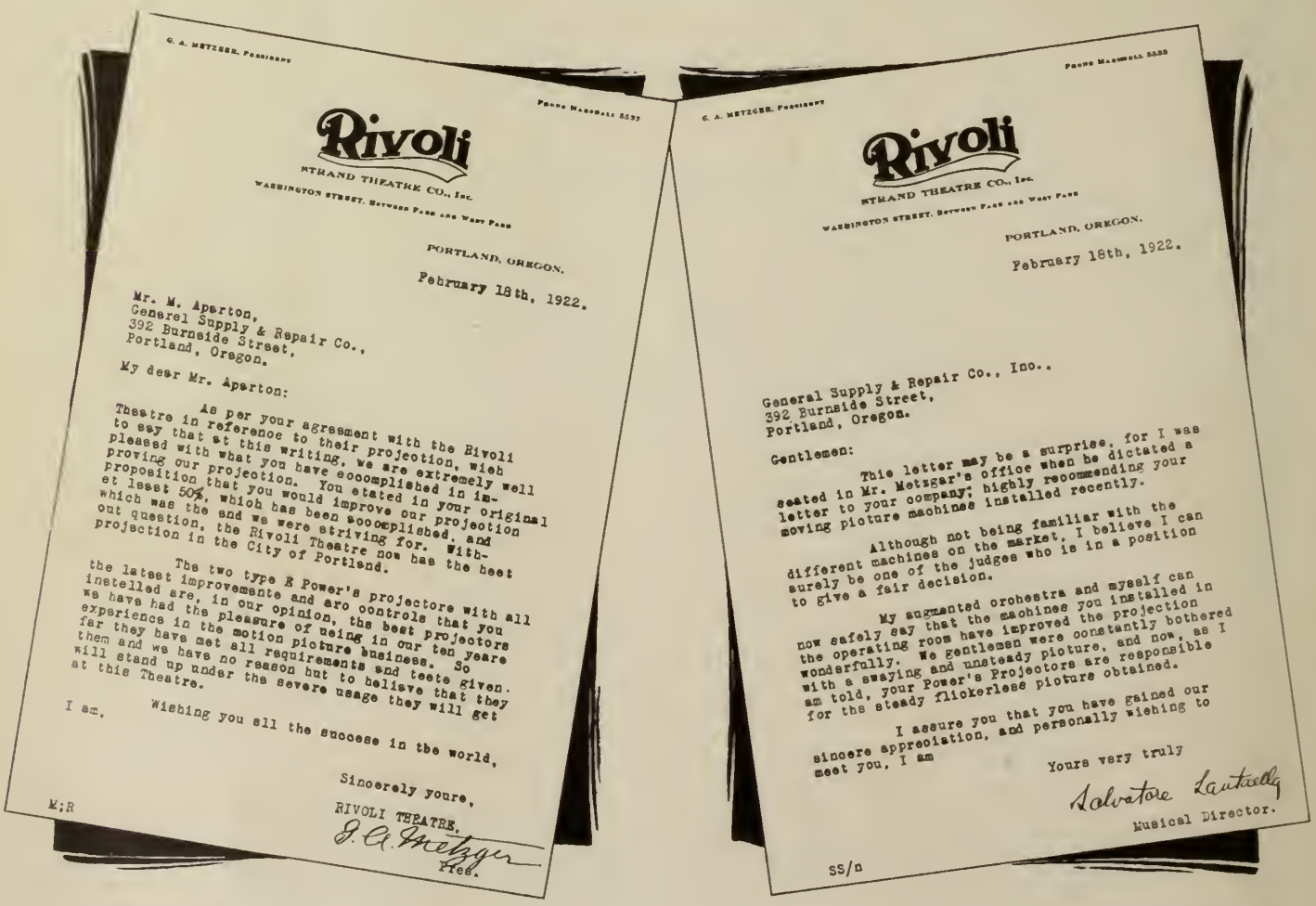
POWER'S PROJECTOR

FROM THE STANDPOINT OF THE OWNER AND THE VIEWPOINT OF THE MUSICAL DIRECTOR



Rivoli
STRAND THEATRE CO., Inc.
WASHINGTON STREET, Between Park and West Park

PORTLAND, OREGON.

February 18th, 1922.

Mr. M. Aperton,
General Supply & Repair Co.,
392 Burnside Street,
Portland, Oregon.

My dear Mr. Aperton:

As per your agreement with the Rivoli Theatre in reference to their projection, wish to say that at this writing, we are extremely well pleased with what you have accomplished in improving our projection. You stated in your original proposition that you would improve our projection at least 50%, which has been accomplished, and which was the end we were striving for. Without question, the Rivoli Theatre now has the best projection in the City of Portland.

The two type E Power's projectors with all the latest improvements and are controls that you instelled are, in our opinion, the best projectors we have had the pleasure of using in our ten years experience in the motion picture business. So far they have met all requirements and tests given them and we have no reason but to believe that they will stand up under the severe usage they will get at this Theatre.

I am, Wishing you all the success in the world,

Sincerely youre,
RIVOLI THEATRE,
J. A. Metzger
Pres.

M:R

G. A. METZGER, President

Rivoli
STRAND THEATRE CO., Inc.
WASHINGTON STREET, Between Park and West Park

PORTLAND, OREGON.

February 18th, 1922.

General Supply & Repair Co., Inc..
392 Burnside Street,
Portland, Oregon.

Gentlemen:

This letter may be a surprise, for I was seated in Mr. Metzgar's office when he dictated a letter to your company; highly recommending your moving picture machines installed recently.

Although not being familiar with the different machines on the market, I believe I can surely be one of the judges who is in a position to give a fair decision.

My augmented orchestra and myself can now safely say that the machines you installed in the operating room have improved the projection wonderfully. We gentlemen were constantly bothered with a swaying and unsteady picture, and now, as I am told, your Power's Projectors are responsible for the steady flickerless picture obtained.

I assure you that you have gained our sincere appreciation, and personally wishing to meet you, I am

Yours very truly
Salvatore Lautelly
Musical Director.

SS/n

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come on over!

Of course you're playing this Goldwyn Picture by

RUPERT HUGHES

with

Colleen Moore

directed by

Alfred E. Greene

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Vol. 55. No. 4 MARCH 25, 1922

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DETERMINATION

B.S. MOSS PICKED "DETERMINATION" FOR A WINNER AND IS NOW PLAYING IT AT HIS CAMEO THEATRE, B'WAY & 42ND ST. TO CAPACITY HOUSES

This was done with Determination

ARTHUR WHITE OF THE B.F. KEITH OFFICE AGREES THAT IT IS THE SENSATION OF 1922 AND HAS BOOKED SAME FOR ENTIRE KEITH CIRCUIT

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FITZER BROS LESSEES

SYRACUSE, N. Y., February 27th, 22 192_

Lee-Bradford Corporation,
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Gentlemen:-

The opening day of the engagement of "Determination" at the Empire yesterday marked the largest attendance in the history of the playhouse, even exceeding the attendance on the opening day of "Over the Hill". The seating capacity of the Empire is something over seventeen hundred. We open at one oclock. Before three the theatre was completely filled including the allowed standing room in back, and at three thirty the outside lobbies were packed solid.

Before eight oclock the congestion at the Empire become so great that officers from the Police Department ordered us to close the box office, and the sale was not renewed until nearly 9-30, some minutes after the starting of the last show of the evening. This is the first time to our knowledge that a large picture house has been forced to close their box office for so long a space of time.

We might add that the business exceeded our fondest expectations, although the film was given good publicity. Congratulations.

Sincerely,

EMPIRE THEATRE
Willis B. Whitnall

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THE soul-stirring story of a little dancer in the depths of Paris. Rushing on through amazing action, suffused with thrills and laughs and tears.

Mystery, excitement, romance—this one has them all. And all of it brightened by gorgeous sets and startling gowns.

Miss Compson as the dancer surpasses all her previous creations. The great cast includes Theodore Kosloff and Mahlon Hamilton.

From the story "The Noose" by Constance Lindsay Skinner. Directed by William D. Taylor.

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Scenario by Julia Crawford Ivers and Monte M. Katterjohn

HAS just none of the fundamental appeal which made it a phenomenal stage success. It will please as well in six reels as it did in three acts."

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"All the strength and humor of the play have been preserved, the character development has been enhanced, and the whole screen production is bigger and deeper than the play."

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From the play by Beulah Marie Dix and Adelaide Matthews

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THE RECKLESS SEX
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featuring NEAL BURNS

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featuring BOBBY VERNON

LET ME EXPLAIN
featuring VIORA DANIEL

SOUTHERN EXPOSURE
featuring NEAL BURNS

DON'T BLAME THE STORK
featuring HARRY GRIBBON

OUT FOR THE NIGHT
featuring EDDIE BARRY & NEAL BURNS

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featuring EDDIE BARRY & NEAL BURNS

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NOTHING LIKE IT
featuring DOROTHY DEVORE

OH BUDDY!
featuring NEAL BURNS

IN FOR LIFE
featuring VIORA DANIEL

EXIT QUIETLY
featuring BOBBY VERNON

A PAIR OF SEXES
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NO PARKING
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'TWAS EVER THUS
featuring VIORA DANIEL

OH, PROMISE ME!
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SAVING SISTER SUSIE
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KISS AND MAKE UP
featuring
HELEN DARLING & EARL RODNEY

A BARNYARD CAVALIER
featuring BOBBY VERNON

ONE STORMY KNIGHT
featuring DOROTHY DEVORE

A RAMBLING ROMEO
featuring NEAL BURNS

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Exhibitors, Wake Up!

Associated Exhibitors
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Florence Vidor
in
"Woman, Wake Up!"

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SELZNICK PICTURES
REG. U.S. PAT. OFF.

The story of a girl who took everything and gave nothing in return—a girl whose motto was, "Who Cares?"

LEWIS J. SELZNICK
presents—

ELAINE HAMMERSTEIN

IN

"Reckless Youth"

Adapted from a story by **COSMO HAMILTON**

Scenario by Edward J Montagne — Personally staged by **RALPH INCE**

A rare combination of comedy and drama with awe-inspiring situations teeming with suspense.

A sky-rocketing comedy drama depicting the adventures of a traveling salesman in South America that will set your town AGOG.

M. J. BURNSIDE

YANKEE D

An attraction for Broadway or Main Street. SHOWMEN will appreciate the exploitation possibilities in playing an attraction of this standard.

M. J. BURNSIDE,

Positively the most gigantic, gorgeous, colorful and spectacular display of

FIREWORKS

ever presented in motion photography.

Presents

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With

J. FRANK GLENDON

Directed by

JACK PRATT

ATTENTION — First Run Theatres, Exchange Men and Foreign Buyers.

Applications now being considered for territorial rights and play dates.

Wire, write or see me personally.

Hotel Astor, New York City

R·C·Pictures

IVY

Pronounced by a

The World's Most

in

THE BIG

A Bombshell of Drama with a million dollar beauty and million dollar title——

The brilliant Ivy Duke in a bewildering succession of gorgeous scenes and stunning costumes——

Cash at once on the tremendous popularity of this famous international beauty and the enormous public interest in Bigamy——

A red hot subject to which the press of the nation has devoted millions upon millions of words——

Book it NOW!

IT'S AN R-C

present

DUKE

jury of Artists, Critics and Public

Beautiful Motion Picture Star

Directed By GUY NEWELL

A George Clark, Inc., Production

BIGAMIST

The subject of BIGAMY—the doings of famous Bigamists—have been on the tongue of the whole world for months——

Here's a soul-searching drama that shows how a courageous wife and mother faced the terrible realization she had married a BIGAMIST!

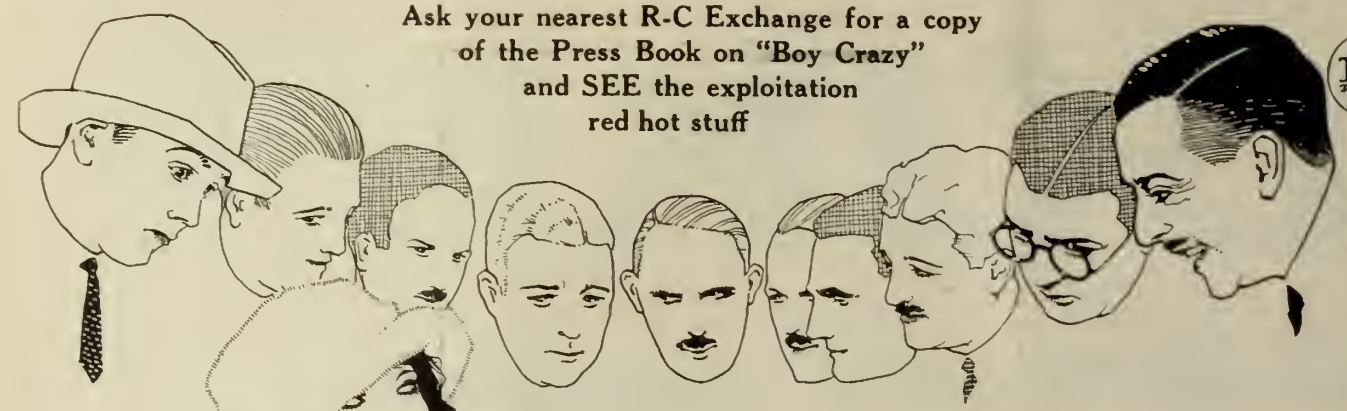
And how she won her way through black despair to complete happiness.

A drama MADE TO ORDER for women—and men too—especially married folk with children.

GET ABOARD IT! See your nearest R-C Exchange TODAY——

PICTURE

Ask your nearest R-C Exchange for a copy of the Press Book on "Boy Crazy" and SEE the exploitation red hot stuff



Then Book

Doris May

with

Harry Myers

in her latest R-C knockout comedy with the walloping box-office title

"Boy Crazy"

"BOY CRAZY" is a whale of a box office title. . . . It's new. . . . It has novelty, sizzling novelty that pulls. . . . It hits everybody between 8 and 80. . . . And we've put some red fire stuff in the exploitation and stunts that will set your town agog. Book this R-C Comedy . . . get behind it . . . use the strong arm showmanship ready prepared for you and you'll get real money with this latest Doris May picture. . . . Millions who are sick of sex stuff . . . who hate preachments . . . who are tired of problem plays . . . who want to see something with snap, dash, action, class and real pep will flock to your house to see "BOY CRAZY." . . . Ask your nearest R-C Exchangeman to tell you more . . . and DO IT NOW.

It's a R-C Picture with

Red Hot Exploitation Helps All Ready For You

WILLIAM FOX

takes pleasure in announcing
that dainty, gifted star

SHIRLEY MASON

In the captivating play of American life

The Ragged Heiress

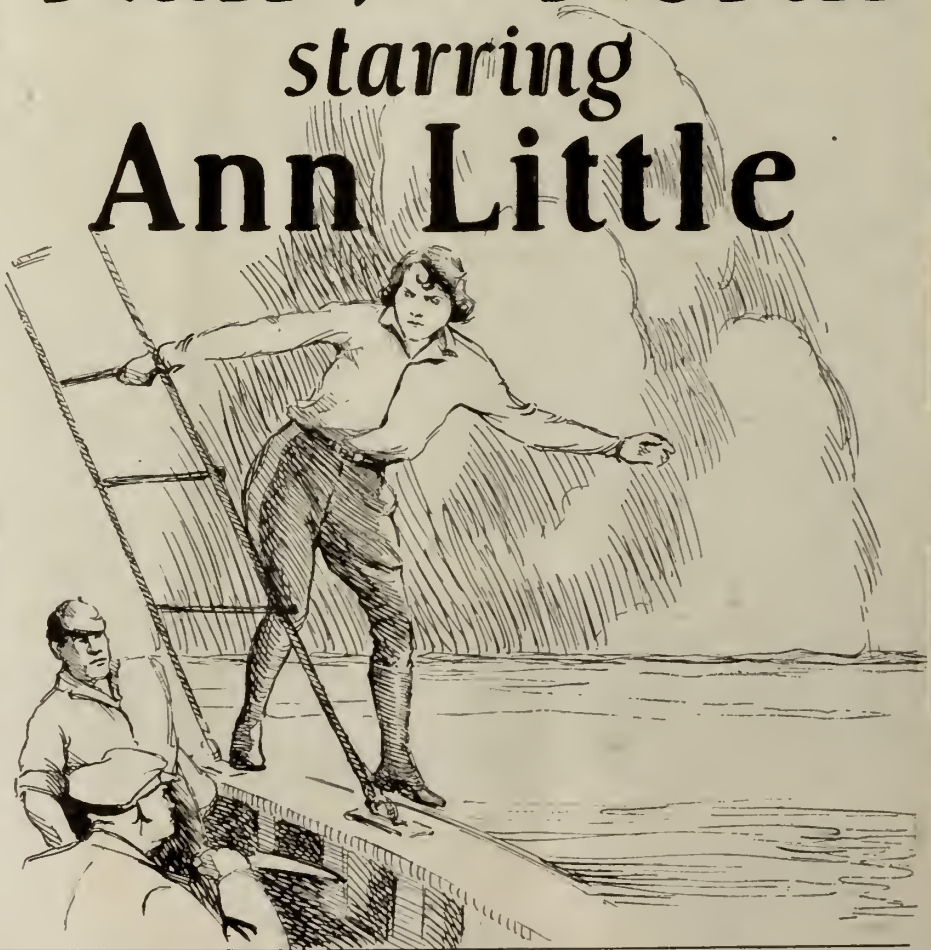
It will delight the whole family

Story by Jules Furthman
Directed by HARRY BEAUMONT

Altogether, judging from the episodes shown, this serial should find a hearty welcome in the hearts of serial fans and duplicate the success of "THE BLUE FOX"

C. S. Sewell, Moving Picture World

Arrow *presents* "Nan *of the* North" *starring* Ann Little



BEN WILSON who knows serial construction and production from start to finish has duplicated past thrillers with "NAN of the NORTH"

the thrills are there in all shapes and forms

"NAN of the NORTH should bring them back week after week

Matthew A. Taylor,
MOTION PICTURE NEWS

Distributors for United Kingdom
INTER-OCEAN PHOTOPLAYS, LTD.
162 Wardour Street, London

ARROW FILM CORPORATION

220-224 WEST 42ND STREET, NEW YORK CITY

Going To Laugh"

Motion Picture News

"An unusually gratifying box office success." That's what the Moving Picture World said. They said the truth, for it is now playing to S. R. O. at first runs

AUDIENCES WILL BE DELIGHTED

"'Penrod' is a delightful picture of boy life which captures the spirit and substance of Booth Tarkington's famous story and presents it in thoroughly entertaining fashion. It is a film of sound merit.

"Already celebrated far and wide for his portrayal of boy roles, Wesley Barry succeeds in identifying himself with the character of Penrod without difficulty. The character is delineated in a very human way, with 'touches' which one has come to expect in all of Neilan's films and surprise twists that cannot fail to please an audience.

"Audiences will be delighted with the child types surrounding the main character—and the older types, too, for that matter. The two little darkies, Herman and Verman, are sure to score with any spectator and the other players fit into the picture admirably.

"The industry needs more pictures of the type of 'Penrod.' It has the stamp of real life upon it."—*Exhibitor's Trade Review.*

WILL DELIGHT OLD AND YOUNG ALIKE

"You will want to give your folks this one. It's a wholesome piece of entertainment that you can't go wrong on. Everyone, old and young alike, will enjoy 'Penrod' and after Wesley Barry's past successes they'll surely want to see him again. A first-rate, clean, pleasing picture that will go anywhere and at any time.

"'Penrod' adds one more successful 'kid' picture to Marshall Neilan's list and one more to be credited to Wesley Barry's repertoire of juvenile roles that bring back the joys of childhood in a mighty vivid way. Neilan offers Booth Tarkington's novel for the pleasure that is derived from the incidents in the life of its boy hero. It does not necessarily follow the original completely and the producer has improvised some modern touches that bring 'Penrod' up-to-date."—*The Film Daily.*

UNUSUALLY GRATIFYING BOX OFFICE SUCCESS

"Wesley Barry, as the hero of Booth Tarkington's famous and delightful boy stories, has brought 'Penrod' to life, the Penrod the author had in mind when he wrote the book. Mr. Tarkington can find no fault with the way his book has been handled, and, on the other hand, Mr. Neilan can thank Mr. Tarkington for the excellent screen material in the book. Then both can take off their hats to the freckled Wesley for his excellent portrayal of a real American boy. The combination of these features promises a positive and unusually gratifying box office success for any exhibitor.

"The cast includes a score of children who do their bits remarkably well, either as members of the select dancing class, or dancing the shimmie as taught by the Vamp. The adult members of the cast have been well chosen, and form a typical family with which a misunderstood little boy must grimly contend.

"'Penrod' is good stuff, not the sob stuff of many children pictures, but a real he-boy picture, well acted and splendidly directed."—*Moving Picture World.*

FRECKLES BARRY

With strong cast

Co-directed by Marshall Neilan and Frank O'Connor

Photographed by David Kesson

FIRST NATIONAL PICTURES

ROD

There'll be a Franchise everywhere

"Score Another for Best Photoplay To Be

"Our Dick s" second starring vehicle for First National makes tremendous hit at the New York Strand.

Critics call it a worthy successor to "Tol'able David."

Story by Porter Emerson Browne
Directed by Henry King
Photographed by Henry Cronjager
Art Director, Charles O. Seessel

A First National Attraction

Inspiration Pictures, Inc.
presents

RICHARD BARTHELMESS

A First National Attraction

Dick Barthelmess—

Shown in a Blue Moon"

New York Evening World

FINEST ENTERTAINMENT

"To those who doubted that Richard Barthelmess could follow up such a fine picture as 'Tol'able David' with another as good, we recommend they see 'The Seventh Day.' It will not disappoint those who raved over the young star's first feature.

"Porter Emerson Browne has devised a ninteresting tale. In the film the contrasts are well brought out and there are many little touches that stamp Director Henry King as a master of his craft. Thus 'The Seventh Day' combines a good story with excellent direction and when one adds to this the capable playing of the cast and the exceedingly fine photography there is nothing more that could be asked for.

"Richard Barthelmess has been well cast. As usual, he plays with that easy naturalness that makes it such a pleasure to watch him on the screen. Many of his scenes are real gems and he possesses the knack of registering with his audience just precisely what the action calls for, being able to do this with a mere shrug of the shoulders, a smile or some other expression that never fails to make its impression. The star is capably supported by Louise Huff, who enacts a rather difficult role and makes it stand out strongly. And, in speaking of Miss Huff, here is a charming and competent young actress who appears on the screen only at intervals. Most assuredly she is a player that we ought to see more of. The silent drama needs her talent.

"Others of the cast who give interesting character studies are Frank Losee and Leslie Stowe as old sea captains, Tammany Young as a small town Romeo, Patterson Dial as a country 'slavey,' and Anne Cornwall as a girl of the fishing village.

"'The Seventh Day' is the finest of cinema entertainment. It is clean, well done drama; in short, the kind of motion picture that will win many friends for the silent drama and a feature film that stands high on the list of photo-dramatic productions."—*New York Morning Telegraph.*

IT'S A FINE PHOTOPLAY

"Score another for Dick Barthelmess. He put it over in good fashion, again, this time in 'The Seventh Day.' We can think of no one so suited to the part as he. Barthelmess is a master of screen acting, and the part fits him better than many gloves. The photoplay is as good as any shown in a blue moon."—*New York Evening World.*

FINEST ACTOR

"Richard Barthelmess is the finest actor on the screen without even a rival in sight. And Richard is himself again in this new picture. The cast is good."—*New York Tribune.*

98 PER CENT. PERFECT

"It's yo ho, and the sea, for Richard Barthelmess in 'The Seventh Day.' Richard being a nice boy who looks well in any old costume, he proves to be a sturdy sailor lad, and the leddies will not find him any the less attractive in this role.

"Delicious comedy informs the workings of the film. Our hero is himself a quiet comedian of no mean proportion, and Miss Huff a charming heroine, intelligent, grave and sweet.

"Another little comedy-drama of love is played by Anne Cornwall and Alfred Schmid, both good-looking young people.

"I hope I haven't made this sound too intensely a Pollyanna picture. It really isn't that sort at all, but an amusing story, gracefully set against a background of sea and sky.

"TITLE OF FILM: 'The Seventh Day'; TYPE: Comedy-drama; DIRECTION: Awfully good; PHOTOGRAPHY: Better than that; VALUE: About 98 per cent."—*New York Daily News.*

A WELCOME NOVELTY

"A welcome novelty—pretty picture, charming story and pleasing characters. Richard Barthelmess plays with great realism,"—*New York Journal.*

SURPASSING STRENGTH

"A climax of surpassing strength. Mr. Barthelmess acts with all the simplicity and strength that has marked his former productions. There's a note of genuineness that is of outstanding appeal." *New York Evening Telegram.*

SHOWS GREAT TALENT

"Dick Barthelmess shows great talent. Great array of talent in supporting cast."—*New York Evening Mail.*

MUCH THAT'S NEW

"Much that is new in the picture. Barthelmess shows fine talent. The charm in his work is its sincerity and force. A down to earth flavor about story with deep feeling. A good photoplay."—*New York Evening Post.*

STAR IS CHARMING

"Barthelmess is charming, direct and natural, and the direction and scenic effects have been beautifully handled."—*New York Globe.*

"Acting, direction and cast fine. Barthelmess is once more simple, genuine and equal to the dramatic demands of his part."—*New York Times.*

in "The Seventh Day"

There'll be a Franchise everywhere

Scores Success In Her New Series

Read what the Exhibitor's Herald says about
Katherine MacDonald's latest
"THE WOMAN'S SIDE"

"A pleasing story, good acting and the naturalness of the characters *puts this one over*. The light humorous touches are sure to appeal and the denouement comes as a good surprise."

1922 Is Bringing the Bigger and
Better Pictures for
The American Beauty

Here's her current release

KATHERINE MacDONALD

in

"The Woman's Side"

OTHER BOX-OFFICE PICTURES OF THE NEW SERIES

The Beautiful Liar	The Infidel	Domestic Relations

Presented by
B. P. Schulberg

Story and Direction by
J. A. Barry

FIRST NATIONAL PICTURES

More Pictures for
Big Patronage

A FIRST NATIONAL ATTRACTION

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

MARCH 25,
1 9 2 2

Reward Success But Not Incompetence

IF we had any doubt at all in our minds about the value and importance of reviews, such doubt would have disappeared after our experience of recent weeks. Letters and telegrams have poured in upon us. They contained a variety of opinions, but they were most all about reviews or referred to reviews among other things. It has been a source of the keenest satisfaction that a literally overwhelming majority of the opinions have agreed with our own and have asked us to continue in the good work. Not in the writer's experience in the field have the words of confidence been so numerous on any one subject and from so many sections of the country.

There is nothing personal about this. It's a matter of agreement upon a definite, square-shooting principle of telling the truth as we see it about pictures.

The opinions are not without exceptions. For instance there is one argument which asks: "When a lot of money is spent on a picture why knock the investment and destroy a man's property?"

Our answer is this.

The producer who makes a picture that will prove unprofitable to the exhibitor is destroying the exhibitor's property—his box office. By this we do not mean that all responsibility rests with the producer. He cannot make the exhibitor a success unless the exhibitor works as a showman to put the picture over. But if the product is dead fruit that nobody can put over, the loss should go, as it does in the legitimate stage field, to the man who makes it.

The man who can make real box office pictures deserves big rentals for them. Success that makes others successful is entitled to recognition and reward. The rule also works properly the other way. There is no reason why the incompetent, whose incompetence causes others to fail, should be rewarded.

Reviews that constructively point out the faults of a picture are helpful to the producer. Reviews that point out the box office inferiority or superiority are valuable to the exhibitor. It may interest you to know that in a series of eighty reviews in seventeen months no picture that was recommended proved to be a box office failure for the exhibitor.

This is an unusual record and it is our idea of giving service in telling the truth and giving opinions based on an actual show experience of more than fifteen consecutive years.

We are too much encouraged to try for anything but a better service and a more complete helpfulness to you whom we serve.

Arthur James

High Spots in the Week's News

FRANK J. GODSOL is elected president of Goldwyn Pictures corporation, succeeding Samuel Goldwyn, who remains a member of the board of directors. Coincident with this announcement come rumors of an impending merger of interests by Goldwyn and First National, the former to devote its efforts solely to the production of pictures, the latter to distribute them. First National under the proposed arrangement would, it is said, select the story and the director. The two concerns represent $15,000,000 capital.

* * *

With a directorate of eighteen, including Will H. Hays, David W. Griffith, William Fox, Lewis J. Selznick, Adolph Zukor, Carl Laemmle, Marcus Loew and other prominent men in the industry, the Motion Picture Producers and Distributors of America, Inc., filed papers of incorporation on March 11.

* * *

Great interest is manifested in the plans for the M. P. T. O. A. convention scheduled for May 8 to 12, inclusive, at Washington. Everybody's trying to get a line on what's going to happen besides action favoring decreased rentals.

* * *

Officers for the next six months will be elected and other important business transacted when Kansas exhibitors convene in Wichita on March 27 and 28.

* * *

Unquestionably "Pat" Powers' visit out west is bearing fruit. R-C has just announced the signing of Harry Carey, former Universal star, and R. T. Thornby, Carey's director at Universal.

* * *

Sam E. Morris has been transferred from the home office of Selznick Pictures to London, where he will be president of Select Pictures, Ltd., an English corporation which Selznick will form. He will sail about the middle of April.

* * *

People waiting for trains in the Union Station, St. Louis, will now be able to while away the time at a picture show without leaving the building. The Union Station Theatre, the first of its kind in the country, has opened in one of the waiting rooms and is catering to the 20,000 persons who daily pass through the great midway, and scores of railroad, post-office and express employes. As many as 280 trains stop at St. Louis in a day. Trains and track numbers will be called in the theatre.

Dumb Dora: "Have I an overdose of shellac on my map?"

Otis: "Naw, you look great. Say, I'm goofy about you."

Which illustrates the slang that has caused Mrs. Eli T. Hosmer, New York censor, to tell several audiences that motion picture subtitles are ruining the English language. Apparently she would have pictures turn the chilly shoulder to all slang, and have a subtitle quoting Lollie Popp of the chorus as saying: "I'll be delighted to, Madame Gump," instead of: "Why sure, old girl."

A Personally Conducted Tour

IT is not surprising that Charles Spencer Chaplin, one of the big men of our generation, has written a book.

On the contrary, it is surprising that he has not done so before.

"My Trip Abroad," written by Chaplin, following his recent return from Europe, for a newspaper syndicate and printed in installments, has been collected and published in book form by Harper & Brothers.

Probably the best description of the content of this interesting, easily read volume of one hundred and fifty-five pages is that which appears on the jacket: "What Europe did to the world's most popular movie star." That's just it, in fact, as the book is more or less of an undated diary of Chaplin's reactions—to places, faces, conditions, and principally, prominent people.

It is these latter reactions that form the most interesting portions of the book. And certainly when one of the most important men alive today meets intimately and has discussions with a number of men and women, each in their turn important, how he is affected is vital to the rest of us, not only those interested in moving pictures but to everyone interested in reactions outside their own.

With the exception of the Prince of Wales and George Bernard Shaw, the former being in India, if memory serves, and scared away from the latter by what might be called stage fright at the last moment of an opportunity to call upon him, it would seem that Chaplin was entertained by practically every really important man and some women in England, France and Germany. That he should set down on paper and give to the world his mental experiences was not inevitable, but in all modesty, the comedian realized that it would interest a number of people. The result is a peculiarly personal document, written in a simple, clear and concise manner.

It is a combination of a sometimes serious and often humorous story of sightseeing by the man who has made the whole world laugh. His trip was a pleasing experience to him and his account of it has flavor. It is hardly necessary to go into the intimate details of Chaplin's entertainments, but if we were to single out any one of them we would give most prominence to the comedian's week end with H. G. Wells. His visit with Barrie also stands out as one of the most interesting portions. Barrie told Chaplin that he would rather have him play Peter Pan in pictures than any other actor or actress!

One of the most poignant group of pages deal with Chaplin's trips to that part of London familiar to his childhood. As each well-remembered landmark comes to view there is immediately a connection made with some event or condition in the comedian's childhood or youth, neither of which were any too happy except in a transitory way.

The thing that impresses us most with "My Trip Abroad" is that it seems to be written by a really big man, who releases his inhibitions and finds expression in another way, feeling his way around in literature with the earnest wish that he may add another outlet for the urge that is boiling within him.

Chaplin has an unusually strong wish for expression. Even too powerful for release in his marvelous ability to give us the best that is in acting and moving picture scripts satirizing life. Or in music, his other enthusiasm. That is meant when we said that it is surprising that he has not written before.

If this first attempt is feeling around, let us hope that the result is satisfactory to him, and that he will give us some more of his impressions.

Exhibitors should do all in their power to promote Chaplin's book. Everything of this kind helps the industry.

FRITZ TIDDEN.

First National May Release for Goldwyn

Negotiations in Progress May Confine Latter's Efforts to Production

NEGOTIATIONS are reported to be under way between officials of Associated First National Pictures, Inc., and the Goldwyn Pictures Corporation looking toward an agreement by the terms of which Goldwyn would confine its work to production and First National would be its releasing agent. Extreme reticence is being maintained by officials and the publicity departments of both organizations and rumors are being neither affirmed nor denied. This has been the custom in the past where big deals were in progress, no statements being given out until the contracts were actually signed. The two corporations represent a capital of something over $15,000,000.

If these reported negotiations result in the combination described above, they would very materially strengthen the strategic position of First National, already a dominating factor in the industry. Further, it would afford Goldwyn ample opportunity to concentrate its entire attention upon production, in which branch of the business that company has been singularly successful of late, with many money-making pictures already on the market and many more promised. The probabilities are that, should contracts be signed, they would not become effective until the autumn season is ushered in.

Conferences between First National and Goldwyn officials have been held for some time. It is said that late last week the Goldwyn directors were informed of what has been transpiring.

One story has it that if the deal is closed Goldwyn will make a ten-year contract with First National to produce eighteen films a year, to be released by First National. First National would choose the story and director and Goldwyn would make the picture. A reported new system of financing would allow Goldwyn greater opportunities than ever before for super-productions. For instance, Maurice Tourneur will produce "The Christian" in England.

Senate Finance Committee Continues Existing Ad Valorem Rates on Films

THE Republican members of the Senate finance committee are endeavoring to finish their work on the Fordney tariff bill by the end of the present week. However, it will be several days thereafter before the bill will be made public. At the present time the members of the committee are engaged in the consideration of ad valorem rates and, in anticipation of final action, are figuring those rates on the basis of the value of imported merchandise in the country of production and also the value of such merchandise in the principal wholesale markets of the United States.

The committee took up the question of motion picture films on March 13 for final consideration. It is understood that the committee provided a rate of ½-cent a foot on raw stock and agreed to the present law provisions on negatives and positives. Paragraph 380 of the Underwood law provides "photographic film negatives, imported in any form, for use in any way in connection with the moving picture exhibits, or for making or reproducing pictures for such exhibits, exposed but not developed, 2 cents per linear or running foot; if positives, imported in any form, for use in any way in connection with moving picture exhibits, including herein all moving, motion, moto photography or cinematography film pictures, prints, positives, or duplicates of every kind and nature, and of whatever substance made, 1 cent per linear or running foot."

In the tariff bill as it passed the House 20 per cent. ad valorem was provided for motion picture films sensitized but not exposed nor developed. A rate of 30 per cent. ad valorem on the American valuation plan was provided for positives and negatives, with the proviso that where 50 per cent. or more of a film is made in a foreign country by an American company it shall be dutiable at 25 per cent. ad valorem.

It is understood that several senators appeared before the committee advocating a much higher rate of duty than that which has been prescribed. However, the proponents of high tariff rates were in the minority and apparently the committee has decided to continue the rates in the existing law in the new measure.

It Was O'Hara

In W. Stephen Bush's article on Italy, published in the issue of March 11, credit for the scenario of "Sant' Ilario," being produced by Dr. Francesco Stame with an American staff, should have been given to Kenneth O'Hara instead of William Colvin. The latter was Ernest Shipman's general business representative "over there" during the production of the picture.

Godsol Succeeds Goldwyn as President

AT the annual meeting of the stockholders of the Goldwyn Pictures Corporation, held last week in the Goldwyn offices at 465 Fifth Avenue, New York City, a board of directors was elected to serve for the ensuing year.

Frank J. Godsol, who has been chairman of the board for the past year, was elected president to succeed Samuel Goldwyn. Mr. Godsol will continue as chairman of the board and in addition he will serve actively as president.

Francis A. Gudger was elected first vice president. Those elected to the board of directors are:

Eli H. Bernheim, George P. Bissell, Edward Bowes, William Braden, H. F. DuPont, Frank J. Godsol, Samuel Goldwyn, Francis A. Gudger, P. W. Haberman, Gabriel L. Hess, Moritz Hilder, Duncan A. Holmes, Henry Ittleson, Messmore Kendall, Abraham Lehr, Lee Shubert, Albert N. Wittenberg, Frank H. Hitchcock.

Great Crowds Acclaim Opening of Loew's New Boston Theatre; Stars Accorded a Remarkable Reception

MARCUS LOEW'S new $2,000,000 Boston temple of the photoplay art, the State Theatre was opened last Monday night under unusually auspicious circumstances and in the presence of an enthusiastic audience that overflowed its upwards of 4,000 seating capacity. Included in this audience was the chief executive of the State, Governor Channing Cox, and other State officials; the chief magistrate of the city, Mayor James F. Curley, and other city officials, together with an assemblage of citizens from all walks of life who had gathered to help signalize the public inauguration of the most notable enterprise in the history of New England theatricals. It was a veritable triumph for Mr. Loew, as well as for the galaxy of stars who had accompanied him to Boston.

Because of the large number of invitations that had been issued by Mr. Loew, only two-thirds of the spacious house had been placed on sale. It was the quickest seat sale on record, locally at least. In spite of the fact that the sale was delayed, when the box office was opened last Wednesday it was necessary to commandeer police protection, so great was the crowd. The entire lot of available seats was disposed of within forty minutes, in effect, as fast as they could be handled.

Those who were fortunate enough to hold seats on Monday night, either by purchase or invitation, arrived early and stayed late. In fact, it was with the greatest of difficulty that they were able to enter the theatre at all, so dense were the crowds that banked the entrance. It was necessary to provide a large squad of police, including a score of mounted officers, to keep the street clear and a passageway into the theatre lobby. Once inside, however, uniformed policemen and house attaches handled the fortunate ones with expedition and celerity.

The festivities began with an informal tour of the luxurious new playhouse, and then came a program of pictures, followed by the personal appearance of the motion picture stars, to the last of whom, Theda Bara, fell the lot of introducing Mr. Loew to the assemblage.

Mr. Loew declared at the outset that he considered the opening the most successful he ever had had, and he outlined the policy of the house to be for the presentation of nothing but absolutely clean pictures. He dwelt at some length upon the question of censorship and, after declaring that censorship is utterly futile, basing his statement on the fact that out of a dozen censorings of "The Four Horsemen," in which he has an interest, each censor cut out a different part, he declared his belief that real censorship should be with the producers first, and then with the exhibitors.

The picture program provided for opening week included the Educational picture, "Women Must Weep;" the comedy film, "The Rainmaker," another Educational film, and Wallace Reid in "The Champion." The companion piece, "The Cradle," staring Ethel Clayton, had to be omitted opening night, because of the lack of time.

Following the presentation of this program Nils T. Granlund introduced the visiting stars, each of whom was hailed with acclaim by the spectators. Mae Murray and Harry Pilcer danced, Norah Bayes sang, Montagu Love gave a clever imitation, Helen Davis sang her famous "Smiles" song, Theda Bara made a cute speech, and Johnny Hines, Billy Mason and Bernard Granville, assisted by Betty Browne, did all sorts of amusing stunts for the edification of the onlookers. All in all, it was just one round of gaiety and "a good time was had by all."

To cap the climax, Fred Stone and his Tip-Top actors, and the members of the Greenwich Village Follies, headed by Ted Lewis, both showing in Boston, came over en masse at a late hour, and from that time until after 1 o'clock it was one continuous round of merriment.

The theatre itself came in for profound admiration and praise on all sides. As a matter of fact it was still in an uncompleted state two hours before the first of the audience began to arrive. At the appointed hour, however, virtually everything was in readiness and the guests were escorted over the house by the attendants, with the greatest of pride. It will be described in the Better Equipment Department.

Whole Industry Eagerly Seeks a "Line" on Probable Action of May Convention

THE eyes of motion picture people in all parts of the United States are centered on Washington where the annual convention of the Motion Picture Theatre Owners of America will be held for five days, May 8 to 12, inclusive. The sessions will be held in the ballroom of the New Willard Hotel and the headquarters of the national officers and convention committee will also be there.

An exceptionally large accessory exhibit will be conducted at the Coliseum on Pennsylvania avenue, Washington, during the sessions of the convention, where theatre owners will be able to get a close-up view of all the latest elements associated with equipment.

Many of the leading men of the national government will be the guests of the Motion Picture Theatre Owners at the convention. Prominent state officials and leaders in many walks of life will be there also and places have been arranged on the program for them. It is expected to make this convention very pronounced in a business way.

Railroad rates will be fare and one-half from starting point to Washington and return. This special rate on all railroads will be good from May 4 to 11, with earlier date for extreme western points. Certificates entitling theatre owners to these rates will be mailed to all in a few days from the national headquarters, together with all other necessary information. This will include hotel lists and rates.

The committee in charge of committee affairs consists of: W. A. True, Hartford, Chairman; W. A. Steffes, Minneapolis; W. D. Burford, Aurora, Ill.; John Manheimer, Brooklyn, N. Y.; E. M. Fay, Providence; A. R. Pramer, Omaha; E. T. Peter, New York; A. Julian Brylawsky, Washington, D. C.; Glenn Harper, Los Angeles; D. A. Harris, Pittsburgh; J. C. Ritter, Detroit; H. B. Varner, Lexington, N. C.; Ralph Talbot, Tulsa, Okla.

M. P. T. O. A. Requests Exhibitors Not to Book Obenchain Film

The following statement has been received from the M. P. T. O. A.:

"Our attention has been brought to the fact that an attempt is being made to exhibit the Ralph Obenchain picture in certain sections of the country. As this picture has been developed largely through the murder notoriety which attaches to Mrs. Obenchain, our national officers feel it is against good public policy to have it exhibited on the screens of the theatres of the United States. We strenuously object to its presentation on that account, as we do not believe such a picture has an edifying or elevating influence.

"It should be accorded precisely the same adverse treatment as was given the Clara Hamon Smith picture, which had a similar origin. Theatre owners are respectfully requested to refrain from exhibiting this picture for the reasons mentioned. This line of action is in exact conformity with the attitude of the Motion Picture Theatre Owners of America on all such pictures and is in line with the resolutions of protest adopted at various State conventions.

"Let us keep our screen clean and use pictures of a wholesome character."

PROSPERITY Issue
NEXT WEEK
Watch For It.

Sameness of Pictures Hurts Business, Says Harry Rapf, Discussing Depression

By ROGER FERRI

THE only 100 per cent. organized branch of show business—burlesque—has collapsed because it gave its public too much of the same thing year in and year out. Sam Scribner, Max Speigel, John G. Jermon, Joe and Jules Hurtig and the others who so firmly organized burlesque when the old Western and Empire wheels were consolidated, learned their lesson this season. Ask them why their business, which two years ago was paying 400 per cent. on the dollar, has virtually been ripped to pieces because of internal friction and lack of patronage, and they'll attribute the "flop" to the sameness of their shows.

We can remember the day in burlesque when this crowd could sit down with pencil in hand in August and come within a few hundred dollars of estimating their entire season's earnings. But that was in the days of reorganization, when burlesque was being cleaned.

And that which is true of burlesque, which by the way, reflects on the condition of show business in general today, is equally true of the motion picture business. Anyway, Harry Rapf, the "Babe" Ruth of independent production, agrees with other pioneer showmen that it is not a case of bad business that is hitting exhibitors so hard as it is the sameness of productions given theatre owners.

Harry Rapf knows his picture business, for he is showman first and producer second. He first studies the public to whom his pictures are dedicated and then concentrates his efforts on turning out features that have box office attraction.

Rapf's Beliefs

The other day Harry Rapf, who is leaving April 10 for the West Coast to assume charge of production, paused long enough between his numerous tasks to allow us to record his beliefs and disbeliefs. And here they are:

"The public today knows more about show business than most people give it credit with knowing. And it knows more about pictures, stories on which they are based and players in those pictures, than many folks right in the industry. The public is tired of the sameness so notorious with pictures. Very little effort is made to give the public something new; just because one picture succeeds is no reason why the market should be flooded with productions based on similar themes.

"The producer must know his public. He must be a showman. Showmanship is the secret to success and any man who is now a showman has no right in this business, for he is unfair to himself as well as to those to whom he caters. He must be able to analyze a story from a box office angle. If that story has box office value—that is, if the exhibitors through proper exploitation and utilization of showmanship tactics, can make money on it—then it has an attraction that will bring money to the theatre man.

"In catering to the public the producer must at all times remember the exhibitor, for without the latter the producer cannot exist. Exhibitors must be given money-making pictures—pictures that tell good, wholesome stories that are not the same. Giving them anything else is suicide. And to be able to distinguish a good story from a bad one, to be able to understand what the public wants as well as to gauge the exploitation value of any production, one must be a showman.

Showmanship of the Warners

"I have always been an independent producer and intend to keep on producing independently. I congratulate myself on being associated with such keen showmen as the Warner Brothers, who have formed an organization that is second to none. Our publicity and exploitation department has accomplished wonders. It is, in my opinion, the best department of shrewd and enterprising showmen in the business. Every department is organized. There is every for co-operation in this organization; that's why we have made such remarkable progress.

"But that's neither here nor there insofar as the issue before us is concerned. I will say that independent productions have proved a life-saver for many theatres. Were it not for independent pictures that inspired exploitation and that satisfied patrons once they were brought into the theatre, hundreds of houses now making money would have been forced to close long ago. I will prove this assertion later. Meanwhile, let me say that the time for independent producers to forge to the front is here—and now. We must not allow the grand opportunity before us to escape.

"The exhibitor is not asked by the independent to contract for pictures that are not yet even planned out. Our pictures are sold strictly on their merit; they are sold to the exhibitor after they have been completed. The exhibitor knows just what he is booking and is taking absolutely no gamble. This fact is important, for it is one thing to which the public and theatre owners are awakening today.

"Title, story and production all count. The bigger my production the bigger and more extensive my exploitation campaign. Warner Brothers are not afraid to go the limit in exploitation on a picture in which they have confidence. They back this confidence with real cash. They believe in advertising, for they have made a dollar on every cent invested in advertising.

"Exploitation and presentation are as important as production and distribution. A picture with an ear for exploitation is a showman's meat, to use a show term. And then there is this factor to consider, too: no matter how good a picture is, if the exhibitor is not alive to its possibilities it is a flop. We must dress up our shows in much the same way that the high class and enterprising merchants dress up their windows advertising their high class goods. Exploitation can get them into the picture, but after they are once in, it is the presentation of that picture that counts considerably. A good picture, poorly presented after a clever exploitation campaign, has only a meagre chance of success.

"The day of the independent is here. We must nurse our business. Our field is truly in its infancy and let us nurse that infant with the same care and consideration that a mother gives its babe.

"The statement has been made the market is closed to independent pictures. That is not the case. I am able to make this statement from personal experience. The Keith-Moss-Proctor circuit made us an offer, a ridiculous offer, for "School Days." The proposition was an insult and we turned it down and have played none but independent theatres in New York and Northern New Jersey, in which territory we will gross $100,000 on the picture. This marks the first instance in the history of the business where a picture will have grossed that amount without playing the circuit theatres.

"That experience convinces me of the fact that the market is positively not closed to independent pictures if those pictures represent real entertainment. In other words if you have the goods you can play the best theatres anywhere. Exhibitors are in the business to make money, and if you have the kind of picture that will make money for them, they will want your picture."

Mr. Rapf will produce "Brass" and "Main Street" this summer. The latter will be made in Minnesota.

PROSPERITY WEEK
FOR EXHIBITORS
is from April 16-23.
See Next Issue!

Morris Going to London to Head Select Pictures, Inc.; New Firm to Conduct Selznick Business Abroad

CHANGES of importance dealing with the affairs of the Selznick Corporation have just been announced by President Lewis J. Selznick.

Sam E. Morris, who has been identified with the company for many years in various executive capacities and most recently as vice-president in charge of distribution, is being transferred from New York to London.

The announcement that Mr. Morris has been transferred to London will come as a great surprise to the trade. Neither Mr. Selznick nor Mr. Morris have had the least word to say of the contemplated move despite the fact that it has been under discussion for a good many months. The importance of the general plan in the affairs of the company which has brought about the transfer is indicated by the fact that to fill a newly created post Mr. Selznick has selected the chief among his executive associates, a man with no less a title than that of vice-president, and a man whose value to the Selznick organization has been tried and proven across a good many years.

To Head Select Pictures

Mr. Morris is going to London to become president of Select Pictures, Ltd., an English corporation which is to be formed for the purpose of conducting Selznick business in Great Britain and on the European continent. His headquarters will be in the English capital but his general supervision will extend over numerous other offices which are to be established in the near future and his duties abroad will be such as to demand his frequent presence in most of the big European cities.

The matter of foreign distribution has always been one to which the Selznick company has given considerable attention. During the past six months Selznick representatives, including Vice-President Myron Selznick, whose principal duties have to do with production, have made personal surveys of the European situation and it is as the result of these surveys that the new plan of operating abroad has been adopted and Mr. Morris designated to put it into effect. The new plan, it has been made clear by President Selznick, will not interfere in any way with existing contracts for foreign distribution in Europe.

Will Sail About Middle April

According to the present arrangement Mr. Morris will sail for his new post about the middle of April. He will be accompanied by his wife and his fifteen year old son Edwin. "London and the English idea are not entirely strangers to me, you know," said Mr. Morris. "A good many years ago, before I became identified with Mr. Selznick in the motion picture business, I spent some time in England representing a big American tobacco firm which was then breaking in the British market. In the light of what I know of the Selznick plans concerning the European situation, I feel highly honored that Mr. Selznick has extended me the opportunity of undertaking such an important task and has given me the latitude he has in order that I may work out what every motion picture man knows is a tremendous problem, namely that of getting something like one-hundred percent return for American pictures in the European field."

The relations which exist between President Lewis J. Selznick and Mr. Morris, by reason of their long association together, are such that any change in Mr. Morris' status with the company would very naturally call forth a personal expression from the head of the Selznick organization. "We've laid out a big job in Europe," said Mr. Selznick, "and we've picked on the biggest man in the organization to put it over. We're anxious to have the job properly done—it means a lot to the Selznick organization—and Morris is the chap to do it. You'll hear a lot from Mr. Morris in connection with the Selznick company for many years to come. His work abroad, I am sure, will add materially to the prestige of my organization."

Another Forward Move

IN this issue of Moving Picture World the Metro Pictures Corporation presents a sixteen-page section in rotogravure in the interests of "Fascination," the new Mae Murray picture, a portion of the section being devoted to exploitation.

This is the second exploitation advertisement, but in the interests of accuracy it should be pointed out that J. E. D. Meador, of the Metro Corporation is really the first to adopt this form of advertising. It is merely the accident of chance which brings this second in the order of release. Mr. Meador was the first to realize the value of the new style of advertisement and to embrace the idea.

Today this is a matter of little moment perhaps, but in the years to come when the money-making possibilties of a film—the logical thing to sell the exhibitor—is made the basis of a majority of the trade advertisements, it will be interesting to know that it was Mr. Meador who first accepted the proposition and led the line.

In the fifteen or more years of motion picture trade journalism, the advertising has followed the lead of the early days when any picture would make money merely because it was a picture, and the object of the advertiser was to interest the possible purchaser in his particular wares.

Today the situation has changed. The picture sells upon its money-making possibilities to the exhibitor, and the advertising appeal should be directed to that end. Exploitation is the salvation of exhibitor and manufacturer of pictures alike and the logical thing to advertise to the trade is exploitation possibilities. "Peacock Alley," Miss Murray's first Metro release, has made an important success, because of its exploitation possibilties. In this "Fascination" section Mr. Meador anticipates the demand and reveals to the managers the greater possibilities of the new release, and in so doing he will gain greater returns for his firm than the most alluring art advertisements could possibly bring.

Metro and Goldwyn are pioneers. It is only a question of a brief time when the others must swing into line. Exploitation and exploitation alone can sell the picture today whether the vendor be the manufacturer or the exhibitor. Who will follow the lead?

EPES W. SARGENT.

To Discuss Four Important Topics at Kansas Exhibitor Convention March 27

THE Motion Picture Theatre Owners of Kansas promise to give something entirely different from any convention ever held in Kansas, when they meet at the Lassen Hotel in Wichita, Kansas, Monday and Tuesday, March 27 and 28. There are to be four topics discussed which are of vital interest to the industry and to exhibitors.

The question of reduced film rentals will be worked out. Instructions will be given exhibitors on the music tax. S. A. Handy is an authority on this matter and exhibitors must attend the convention in order to receive this information about the music tax, it is said. The political situation will be one of the topics discussed. Attorney-General Hopkins will be guest of honor of the Kansas Exhibitors and it is expected that he will announce his candidacy for governor at the convention.

Another question to come before the convention will concern the alleged unfair tactics of a certain unnamed film company. Both sides will be heard before the meeting adjourns.

The chairman of the convention, A. F. Baker, says that all arrangements have been completed. Charles Barron, Fred Meyer, A. R. Zimmer and C. Smith are also members of the committee.

An election of officers for the next six months will be at this time, and after this election a large manufacturer will make the association an offer, which will not be made public until the time of the convention.

Now It's the Film Captions That Are Wrecking America

Those who write the captions of motion pictures shown in New York State had better watch out, or the goblins in the persons of the censors will get them. While Mrs. Eli T. Hosmer, a censor speaking at Albany last week before members of the Woman's Club, did not say so in just so many words, she made it perfectly plain that poor grammar, and worse slang, in the captions, is doing its bit to wreck the language used by the coming generation of Americans.

According to the speaker, motion pictures have done more than any other thing to hold up the eighteenth amendment to ridicule. Then they have ridiculed the police force, and made light of birth, love and marriage.

Court Acts in Favor of Horace Golding

Justice Joseph Newburger of the Supreme Court on Wednesday handed down a decision in which he granted the injunction asked for by Horace Golding, the magician, restraining William J. Bird and George Nagel from exhibiting a motion picture entitled "Magic Revealed." The court says that the plaintiff's right to the act known as "Vivi Section" or "Sawing a Woman in Half" has been sustained on other occasions by various other courts.

Golding claims he first presented his illusion of sawing off hands and limbs in 1911 under the name of "Vivi Section," and after years of study and great expense brought it into an up-to-date thriller under the title "Sawing a Woman in Half." He contended that to have the public witness the details of how the illusion is done on the motion picture screen, would do his act irreparable harm, and practically put it out of business, to the financial benefit of the defendants, whom he held had no legal right to its production in motion pictures or otherwise.

Associated Exhibitors Elects Officers

The first annual meeting of the stockholders of Associated Exhibitors since the reorganization of the company by Arthur S. Kane a year ago, was held at the home office of the concern, 35 West 45th street, on Friday, March 10. A satisfactory report was read, showing the progress which the organization has made, and the following were elected to comprise the board of directors for the opening year: Roy Crawford, John C. Ragland, Harold B. Franklin, Elmer R. Pearson, John P. Fritts and Arthur S. Kane.

Immediately following the meeting of the stockholders, these directors met and elected the following officers for the coming fiscal year. Arthur S. Kane, president, and chairman of the Board of Directors; Roy Crawford, vice-president and treasurer; John C. Ragland, secretary. These officials appointed an executive committee consisting of Arthur S. Kane, chairman; Mr. Crawford, Mr. Pearson and Mr. Ragland. No change in the policy is contemplated except the broadening of its activity.

Hodkinson Boosting Distribution from One Central System

W. W. Hodkinson was a visitor in San Francisco during the second week of March and during his stay was a guest of the Northern California branch of the Motion Picture Theatre Owners of America at a luncheon held at the St. Francis Hotel. The luncheon was arranged by C. C. Griffin, president of the organization; Aaron Goldberg, vice-president, and Thomas D. Van Osten, managing director.

In his talk to exhibitors Mr. Hodkinson declared that there is an urgent need for the distribution of all moving pictures through a central and independent distributing system, so they may be marketed on a basis of merit. He declared that such a system would eliminate much waste through the elimination of duplication in distributing agencies, that it would discourage the making of bad pictures and that it would increase box office receipts by regaining public confidence.

Names Appeal Board for Rental Disputes

A special committee, to be known as the Board of Appeals, and which will have absolutely final say in any arguments or questions which may come up between exhibitors and exchanges, has been appointed by the president of the F I L M Club.

Harry Buxbaum, New York district manager for Famous Players-Lasky Corporation, has been appointed chairman of this board, and the other two exchangemen are Henry Siegel, of Select, and Louis Rosenbluth, of Fox.

Three exhibitors will be appointed by the Chamber of Commerce, and these three, together with the above-mentioned, will constitute this board. This is a big step forward in the clearing up of questions which are constantly arising between the exhibitors and exchanges.

New Theatre in Albany Planned to Seat 1300

Albany, N. Y. is to have a new theatre. It will have a seating capacity of 1,300. The second Presbyterian church has been purchased by Frank P. Dolan, Douglas S. Rider and John J. Haggerty, who it is said, are representing New York interests. The church is located in the downtown section. Plans for the theatre are now being prepared in New York City.

To Build in Canada

The United Amusement Company, Limited, Montreal, controlling a chain of several attractive local moving picture theatres, has announced that it will build a large new moving picture theatre at Bernard street and Park avenue, in the North End of Montreal. The site, which is in a prominent location, has been purchased but the construction of the house will not start until the spring of 1923, it is announced.

Book pictures that force the S. R. O. sign to be hung out. These PROSPERITY pictures will be advertised in next issue.

First National Exhibitor Says Public Willing to Spend Money for Good Films

THE people of the average community are up in pictures. They know what they want and you can't palm off a substitute on them. The people of my locality have money for the pictures they want to see, and I believe, from observation here and there, that this is true all over the country."

In these two sentences George R. Moore, of Bellevue, Ohio, sums up his estimate of the motion picture business this season, from the exhibitor's point of view. George Moore is a small-town exhibitor with big-town ideas. In addition to operating the Lion and Royal Theatres in Bellevue, he is a prominent and active member of the Bucyrus Amusement Company, which owns the Hippodrome and Southern Theatres in Bucyrus, Ohio. He has been in the business for six years, which means that he went through the boom times following the war without getting softening of the brain as a result of temporary prosperity.

Like every other "live" exhibitor, Moore knows that the public wants something more than "Motion pictures" today. They want the best in pictures, they want the best pictures as soon as they can get them. If they can't get them in their own communities, the fans motor or trolley to the nearest town that does provide them. The problem of the small town exhibitor in communities like Bellevue is to keep his own theatre patrons immune from the lure of the theatre in such cities as Cleveland, Toledo and Sandusky, all of which are within easy distance of Bellevue. Ninety per cent. of the exhibitors in the small towns of Ohio are confronted with what might be termed "long range" opposition, which is made real and continual in its effect by good roads and cheap motoring.

Experience has taught Mr. Moore that the theatregoers of Bellevue have the money to pay for what they want, and that if they don't spend their money at the box-office, it isn't because they haven't got it to spend, but because the exhibitor hasn't offered them what they are looking for.

"The demand today is for classy pictures," said Moore, who is an Associated First National franchise holder. "I've been compelled to meet the popular demand or see my patrons in a great many instances motoring away to spend their money elsewhere. Very often it costs me a pretty penny, but I have almost always come out right in the long run. I've found that the people in my locality have the money to spend for the pictures they want to see, and the people today want the super-picture. They are not satisfied with the ordinary show."

Bellevue, Ohio, is a town of six thousand inhabitants in northern Ohio, and a railroad center.

Failure to Re-Purchase Stock Charged in Court

Two discordant notes over the purchase of stock in the Talking Motion Picture, Inc., were sounded in the New York Supreme Court the past week when suits were brought by Edmund Wolcott and Frederic C. Leubuscher against J. Laura Starke Belknap.

According to Wolcott, he agreed with the defendant in December, 1920, for the purchase of $2,000 worth of stock, but with a stipulation therein, it is alleged, that the defendant would purchase back the stock from Wolcott on or before December 15, 1921, should Wolcott elect to sell it. Wolcott avers that on December 15 the defendant declined to re-purchase the stock. Leubuscher makes practically the same allegation.

Producers and Distributors Incorporate Organization Which Will H. Hays Heads

WITH a directorate of eighteen including Will H. Hays, David W. Griffith, William Fox, Lewis J. Selznick, Adolph Zukor, Carl Laemmle, Marcus Loew and others equally as well known, the Motion Picture Producers and Distributors of America, Inc., filed papers of incorporation with Secretary of State Lyons in Albany, N. Y., on March 11.

The papers of incorporation outline the objects of the association in the following words:

"The object for which the corporation is to be created is to foster the common interests of those engaged in the motion picture industry in the United States, by establishing and maintaining the highest possible moral and artistic standards in motion picture production, by developing the educational as well as the entertainment value and the general usefulness of the motion picture, by diffusing accurate and reliable information with reference to the industry, by reforming abuses relative to the industry, by securing freedom from unjust or unlawful exactions, and by other lawful and proper means."

The association will hold its annual meeting on the last Monday of March each year. Its office will be in New York City. The following gives the name and place of residence of those constituting the directorate until its first annual meeting: Will H. Hays, Sullivan, Ind.; David W. Griffith, Mamaroneck, N. Y.; Karl Kirchwey, Port Washington, L. I.; Benjamin P. DeWitt, East Orange, N. J.; Carl Laemmle, Harry G. Kosch, Siegfried F. Hartman, Frank J. Godsol, William Fox, Rufus S. Cole, Philip G. Bartlett, Marcus Loew, Saul E. Rogers, J. Robert Rubin, Lewis J. Selznick, George A. Skinner, Adolph Zukor, all of New York City; Albert H. T. Banzhof, Brooklyn.

First of Its Kind in the Country

THE Union Station Theatre, which was opened March 11 in one of the waiting rooms of the large passenger terminal in St. Louis, has the unique distinction of being the only picture house of its kind in the country. It caters to the traveling public, the people who are waiting for trains inward and outward bound, and to the large number of railroad, postoffice and express employes whose offices are either in or close to the station.

The admission fees are 22 and 15 cents for adults and children, respectively. Owing to the limited time most of the patrons will have at their disposal, the long features will not be used.

Trains will be called both incoming and outgoing, also the track number, so as to prevent any of the patrons from missing out on the main business which brought them to the station. Within a block of the station is the Railroad Y. M. C. A. Hotel which is usually well filled with railroad employes resting up between runs. As this will be the closest picture show to the "Y," it is expected that a good part of the attendance will be drawn from this quarter.

All of the trains entering and departing from St. Louis use the Union Station, and at times the number runs as high as 280 a day, inclusive of the suburban accommodations. In busy times as many as 20,000 persons pass through the great midway every twenty-four hours, and many of these stay at the station to make connections.

In addition to the regular films, there will be special subjects treated briefly, showing the main points of interest in St. Louis; also illustrations of the city's principal industries.

The company which has undertaken to pioneer the first railway station cinema is composed of J. H. and W. J. Miller and Oliver J. Grace. All three are well known in St. Louis business circles.

Why Not Decide Matter of Screen Control by Referendums Instead of Legislature, Asks Fairbanks

DOUGLAS FAIRBANKS, film star, wants to know why the public itself does not decide the momentus question of screen control—not through their legislators, but by referendum vote in every state where the censorship controversy is rife.

"I have never played the part of a traffic cop—yet," he said, "but just for a moment I want to assume that role—seriously, earnestly. I want to stand in the middle of the street called Public Opinion and with upraised hand check for an instant the traffic jam between impatient reformers and those who are trying hard to preserve the freedom of the screen.

"I have no quarrel with the many very estimable people who are working so earnestly for censorship. Most of them are sincere. They believe that censorship is a needed reform. And I am with them at least in one respect: We both want a clean and wholesome screen. But there is an honest difference of opinion as to the method of maintaining it. I am entitled to my own opinion just as much, but no more, than they.

"But is it fair for either side to seek legislative decision upon so vital a question as censorship? Is it fair to ask the legislature of any state to pass upon and determine an issue involving the fundamental rights of the entire people of a state? Legislative action of this character is just as important to the citizens of a commonwealth as would be an amendment to their Constitution—yet no such amendment to the Constitution of a state can be accomplished, except by a referendum in which the voters themselves register their judgment by individual ballot.

"Never, in the entire history of the censorship controversy, has this been done. In those states which have legalized censorship the legislators themselves have enacted the censorship laws. The people have never been given the opportunity to voice their majority opinion.

"In Massachusetts, shortly, this will be done. At the general election in November next the good people of Massachusetts will determine by ballot whether or not screen censorship shall be adopted there. That is fair and just and reasonable.

"I have no doubt of the outcome. If censorship wins, then those who are endeavoring to maintain that freedom of expression which is considered so essential to the existence of this modern art, will not cry about the result. At least the people themselves, will have expressed their will by a majority of sane American citizens whose wishes are law.

"Fair play is all we ask. Let the people themselves decide this great question—not through their legislative servants, but by their own ballots at the polls.

"That's all! My role of traffic cop here ends, and I am on my way to work again in other roles—but none more important than the man in blue at the crossroads, if the thought I have voiced will break the traffic jam of reformers at legislative halls and allow the American spirit of fair play to assert itself and determine this tremendously important matter, by referendum in every state in which the question of censorship becomes a vital issue."

Hollywood Is Getting Ready to Welcome "The Lucky Nine" from First National

IN about two weeks, nine lucky exhibitors will be packing suit-cases, giving their assistants final instructions and getting ready to say good-by to the family before starting for Los Angeles and Hollywood. In the meantime, the studios of the Independent Screen Artists' Guild are preparing special programs of welcome and entertainment for the nine exhibitors who will land in Southern California as the winners of the Associated First National "Dollar a Week" offer for the best and most effective exploitation campaigns presented during First National Week.

The week of March 13 is the final one for the receiving of entries. One week from that date, or as soon afterward as is convenient, the five exploitation editors of the motion picture trade journals will assemble at the offices of Associated First National Pictures for consideration of the campaigns submitted by the contestants. The judges are going to have a busy time of it, according to present indication, for there are already fifty-five exhibitors hot on the trail of a round-trip ticket to filmland, and other competitors are arriving with every mail. C. L. Yearsley, director of advertising and publicity at First National, is confident that the total number of exhibitors entered will exceed one hundred before the lists close.

Several of the original franchise holders are planning to be in Los Angeles during "visiting exhibitors' week," and it is probable that some of the officials of the organization may be there to assist in making the winning nine feel at home.

Name Committee to Interest Crandall in Theatre Project

The value of the motion picture theatre to a business community is evidenced by the action taken by the business men located in the vicinity of Columbia Road and Eighteenth street, Washington, D. C., in forming a new commercial association. Members of the organization are all located in the vicinity of the site formerly occupied by the Knickerbocker Theatre.

Following the theatre disaster business in that locality received a serious setback, for the Knickerbocker was the center of an activity which radiated in all directions to the establishments in the vicinity. It is understood that soon after the conclusion of the investigation into the Knickerbocker disaster, Harry M. Crandall was urged to re-engage in the theatre business in that section. In fact, at the organization of the new association need for a theatre there was discussed.

Francis M. Savage, president of the Northwest Savings Bank, was elected temporary president of the association and Frank J. Sobotka was chosen temporary secretary. A committee was appointed to probable that efforts will be made to interest Mr. Crandall or others in the building of a new theatre in the section named.

Must Install Steel Curtains in Theatres

All theatres in the District of Columbia having stages have been ordered to install steel curtains by the building inspector's office, following an investigation of the buildings instituted shortly after the collapse of the Knickerbocker Theatre. Nine theatres are affected, the only theatre in the city equipped with a steel curtain being Keith's.

Several of the theatres have protested against this order on the ground that the expense is in the neighborhood of $25,000 and have asked that they be permitted to install asbestos curtains instead.

Klaw & Erlanger Win

Justice Irving Lehman of the New York Supreme Court has handed down a decision in favor of Klaw & Erlanger in their suit to be declared the owners of certain stock in the Famous Players-Lasky Corporation, which the latter had agreed by contract with the late Alf Hayman to exchange for stock of the Charles Frohman, Inc. The decision orders delivered to Klaw & Erlanger 1,125 shares of stock with accumulated dividends, and fifty shares held as security in connection with the litigation, when released.

PROSPERITY WEEK
FOR EXHIBITORS
is from April 16-23.
See Next Issue!

NEXT ISSUE, *See It*

EXHIBITORS' PROSPERITY WEEK APRIL 16-23

The exhibitors need money.

So do producers and distributors.

The public has that money.

But the public, like the proverbial Missourian, must be shown.

And THE MOVING PICTURE WORLD will furnish the trade with the opportunity of "showing" exhibitors how they can make this money.

Pictures—mean nothing.

Productions are what the public wants today.

And there never was a time in the history of the motion picture business when the exhibitors had offered so many box office winners.

April 16-23 is Exhibitors Prosperity Week, which means the inauguration of the money-making era.

THE MOVING PICTURE WORLD will do its bit to help exhibitors select productions with box office value.

True, every production has its value, some more than others, but for that historic week THE MOVING PICTURE WORLD will compile a list of money-making features with which you can not go wrong.

The Department of Selling the Picture to the Public will carry only the exploitation on productions of conceded high box office value for that issue. Every stunt or advertising angle suggested has been tried out in large and small communities and proved financially successful.

Therefore, if you will carefully scrutinize the list of productions in the Prosperity Section of the issue, out March 25th, and the exploitation possibilities, and book these pictures and utilize the exploitation suggestions, you will no doubt find yourself

USING A SHOVEL CLEANING UP THE THOUSANDS OF DOLLARS COMING IN

MOVING PICTURE World

The oldest and newest trade paper in the field

Screen Guild Censors Own Productions; Censor Board Praises MacDonald Films

TO take motion picture censorship out of the hands of the censors and to vest the power in those most competent to judge a production is the objective of a censorship plan for its members recently formulated by the Independent Screen Artists' Guild, which has its headquarters in Los Angeles and is composed of most of the well-known stars, producers and directors.

It is the first step taken by the independent stars and producers to prove to the American people that they are capable of censoring their own productions, and that censor boards are merely further burdens on the already overburdened tax payers of the nation.

About fifty productions have been subjected thus far to this rigid judging. They formed the backbone of the national exhibition of the work of members of the Independent Screen Artists' Guild from February 18 to 25, occurring simultaneously with the celebration of First National Week.

Challenge Issued

In a challenge issued prior to the week, the Guild defied the censors to find one objectionable scene in any of the pictures. The Guild's productions were exhibited in nearly 6,000 theatres during the week, and reports from the exhibitors declared that never before had they experienced such a profitable week.

All the pictures made by the members of the Guild are subjected to this "voluntary censorship." In no case is the star of the picture being judged, its producer, its director, or anyone connected with its making, allowed to participate in the deliberations. The decisions of the "board" are final and binding.

Because those vitally interested in the production are barred from taking part in the judging, the Guild believes that there can be no criticism of its judgments, and it expects that it will have the solid backing of the great army of motion picture theatre-goers in its policy.

Every photoplay made by members of the Guild is now previewed, censored and stamped with approval by the Guild if it is considered worthy. In the event any scenes do not meet with the approval of two-thirds of the members, the photoplay is returned to the makers with requests for eliminations or additions.

Officers of the Guild point to Ohio as an example of the dangers of censorship and of the length to which censors will go to inflict their own views and opinions on others. Operating on the principle that "the people do not know what is good for them," the Ohio chief censor has wielded the knife right and left in an autocratic manner.

The product of another First National star—Katherine MacDonald, who is also a member of the Independent Screen Artists' Guild, exemplifies the policy of the organization to make only good clean pictures. Chairman Harry L. Knapp, of the Pennsylvania Board of Censors has written to B. P. Schulberg, president of Preferred Pictures, Inc., commending the MacDonald features for their wholesomeness.

"I have looked over our records with reference to the Katherine MacDonald pictures and I find they have required little or no changing," writes Mr. Knapp. "They are about as nearly clean as any we have to examine, and we wish that every producer was as careful. If they were, I doubt if there would be much use for censorship. But they are not, and so long as some producers insist upon introducing the serious sex problems, the salacious situations and the slapstick comedy into their films, you may depend upon it there will be need of such bodies. Of her recent pictures, Miss MacDonald's producers have been so careful that we have been passing them "as is," meaning without eliminations, and they may well be referred to as an example of what clean pictures are and what they mean to the public."

Public Should Judge Worth of Pictures, Says Warner; Pays Tribute to Cinema

By HARRY M. WARNER

THE motion picture is one of America's greatest constructive forces. No one can deny the increasing benefits derived from the screen. Today schools and colleges have taken up motion pictures seriously, and are teaching their scholars by the aid of the picture machine. The future of the motion picture depends on mass approval, and not on the whims and fancy of a few people calling themselves censors.

"There is a peculiar sentiment connected with the growth of the motion picture. It expresses not only the gratitude and reverence of the living, but in time it will prove to be a testimonial of affection from those of us who have endeavored from its inception to present the best pictures possible.

"The followers of the motion picture really projected this great monument of entertainment and instruction. Their love inspired it. Their attendance helped to build it to its present growth. Present and future will share in its benefits, and future generations will profit by its instructive power. To participate in the growth of such a monumental force is indeed a rare and precious privilege.

Is a Tribute

"Every wholesome, entertaining and instructive motion picture is a tribute to cinema glory. Every comedy and every drama helps to inculcate love of life, encourage American product, and establish a better citizenship. A critical study of the career of motion pictures only enhances our estimation of its vast and varied possibilities.

"There isn't a country in the world that has more motion picture fans than America. Motion pictures have come to stay. They serve as an encyclopedia for the illiterate, and in bringing the happenings of the world to the doorstep of every picture patron they are unparalleled as a medium for the transmission of worth-while ideas. In other words in their enlightenment, in their ennobling character, they enrich and entertain the masses.

"For if producers aim at something noble and inspiring and succeed in it, they generally find that they have succeeded not in that alone. They have succeeded also in eradicating prejudices which beset every form of society. They have succeeded in stirring the whole intellect of the country about the fundamental questions of censorship affecting society, and in this process the completely settled state of society and censorship —intellectual and moral stagnation—will be saved for a long time.

The Public Must Dictate

"Though our best efforts may often seem wasted and lost, nothing coming of them that can be pointed to and distinctly identified as a definite gain to humanity, though this may happen one time in a hundred, the result of the one time may be so great and dazzling that we had dared never to hope for it, and should have regarded those who predicted it to us as foolish, imbecilic humans living beyond the bonds of mental sanity.

"The great American motion picture has not as yet arrived, but it will come if the motion picture public will take the reins in their own hands and not allow a few to tell them what they are to see."

Writers Ask Repeal

At this week's regular meeting of the Writers' Club the members voted unanimously for the repeal of the censor law of New York State and a petition was indorsed and sent to the legislature.

Book pictures that force the S. R. O. sign to be hung out. These PROSPERITY pictures will be advertised in next issue.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

A MINISTER of the gospel—the denomination has been mentioned by the newspapers, but we are not blaming the man's denomination for what he does—has deserted his lawful wife and has departed with a girl of eighteen years to another locality. He advised those interested—his wife had possibly a mild interest—that he has sought a chance to spiritually upbuild the girl, that his thoughts were pure and that his motives were not to be questioned. If this man were of the moving pictures he would be run out of any decent moving picture community. If his story were put upon the screen the picture would be refused by the exhibitor out of consideration for his own sense of decency and out of respect to his patrons. But as a newspaper yarn it gets by. We are glad that this clergyman is not a typical clergyman and also are we glad that he is not associated with the moving picture business.

Talking About Trade Papers

WHEN something interferes with a pet scheme or defeats a crooked plan, the first thing the disappointed man, whose plan has been wrecked, strives to do is to put that something out of business. That's why the question, "Are there too many trade papers?" has been raised, and an utterly stupid effort has been made to spread propaganda against the publications that are now and have for years been striving to promote the best interests of the business.

The trade papers are not going out of business, because with all their faults they provide an open forum, a wide-spread influence for betterment, a tremendous stumbling block for crooked and sinister men who selfishly try to exploit our business, a rebuke for bad pictures, a recognition for good pictures, a service to acquaint the exhibitor with what the picture market affords and helps him to sell them to his public, a champion before the world and a medium for the helpful interchange of ideas.

Trade papers are only occasionally attacked in the open. It is easier to lie in secret and with tips and poisoned whispers behind closed doors accuse the trade papers of things they never even dreamed of.

Too many trade papers? Why, most of the great industries have many more than we have. We do need better trade papers, just as we need better pictures, and we are trying, week by week, to make them better, to make them bigger, and to make them of more service to the business and all elements of the business.

We shall have more to say on this subject at a later date.

ARTHUR JAMES.

News from the Producers

By C·S·SEWELL

Rapid Progress Being Made on Coming First National Pictures

Independent stars and producers releasing through Associated First National Pictures, Inc., encouraged by the receptions their productions are meeting everywhere, are busier at the present time than ever before in the history of the organization. In none of the studios is there any slackening of work, and a large number of exceptional pictures are now in the process of production.

Katherine MacDonald has completed work on "Heroes and Husbands," and is now engaged in making "The Woman Conquers." The story of "Heroes and Husbands," is by Charles A. Logue, and was directed by Chet Withey. The cast includes Nigel Barrie, Charles Cerrand, Charles Clary, Mona Kinsley, Ethel Kay.

"The Woman Conquers" will have an exceptional cast, with such well known players as Bryant Washburn, John Elvidge and Mitchel Lewis supporting the star. Tom Forman is directing.

Mabel Normand resumed work at the Sennett studios on "Suzanna," under the direction of F. Richard Jones.

Constance Talmadge has returned to United States, to start another production. Sidney Franklin who recently completed "The Primitive Lover" with Miss Talmadge is wielding the megaphone again.

Maurice Tourneur and his "Lorna Doone" company have returned from a week's location trip on the upper San Gabriel river. The "Lorna Doone" company spent a week in Santa Anita Canyon. Mr. Tourneur has been taking advantage of the heavy snow in the mountains and the high water in the river to film some thrilling scenes.

Beginning last September a score of producers making photoplays for First National release commenced their productions about the same time. And in the last three weeks most of these photoplays have been brought to completion as far as camera work is concerned. Now some of them are in laboratory and some in the editing rooms.

Here are a few future First National attractions now being edited: Norma Talmadge's "The Duchess of Langeais;" Anita Stewart's "Rose O' the Sea;" J. L. Frothingham's "The Man Who Smiled;" John M. Stahl's "One Clear Call;" Marshall Neilan's "Fools First;" Thomas H. Ince's "Jim," "Bellboy 13" and "The Hottentot;" Richard Walton Tully's "The Masquerader" and Ben Turpin's "Step Forward."

In the East editing of Hope Hampton's "The Light in the Dark" and Richard Barthelmess' "Sonny," is going on.

Actual filming begins this week on four attractions. Thomas H. Ince begins "Shooting" on "A Man of Action" and "Someone to Love;" Marshall Neilan starts "Her Man" and Hope Hampton, in New York, will appear in the first scenes of "The Isle of Dead Ships."

Allen Holubar has been bothered by bad weather off the Southern California coast, but is now progressing rapidly with the production of "The Soul Seekers," in which Dorothy Phillips is starred. He has a three-master schooner, hydroplanes and a destroyer with jackies.

Harry Carey Signs with R-C to Star in Special Productions

R-C Pictures announce that Harry Carey has ben signed to star in a series of big specials that will prove the biggest things Hary Carey has ever done. The future plans of this popular star have been under discussion for some time and rumors have been floating around about the several offers being considered by him.

Ever since the success he scored in "The Fox," which, it is said, broke records wherever it was played, and which R-C says exhibitors claimed made more money for them than any other Western picture ever shown, rival producers have been outbidding each other for the services of this dynamic star, according to reports. "The Fox," which was directed by Robert T. Thornby, was written by Harry Carey himself.

Robertson-Cole is negotiating with some of the most famous directors in the business to find one fitted in every way to direct Harry Carey. In his new connection the popular star will not be hampered by anything R-C says, for every co-operation is being offered him at the R-C studios. The scenario department is searching the market for the best available material and are considering the works of the leading writers of the country, according to statements from R-C.

Associated First National Inaugurates New Sales Plan

A revolutionary change in the sales machinery of Associated First National Pictures, Inc., has been effected by the division of the country into five sales districts, each under the supervision of a district manager, the company announces. Two district managers have been appointed thus far, and other details of the plan will be carried out immediately.

The five divisions will be known as the Eastern, Southern, Central, Mid-Western and Western. Roy C. Seery, manager of the Chicago exchange, has been appointed manager of the Mid-Western district, and L. O. Lukan, in charge of the Seattle exchange, has been named as the district manager for the Western territory.

The Eastern district has not been partitioned completely, but as it now stands it will take in Boston, New Haven, Philadelphia and Washington.

The Southern district will include Charlotte, N. C., Atlanta, Louisville, Dallas, Oklahoma City and New Orleans. The district manager will be stationed in the latter city.

The Central district will take in Pittsburgh, Cleveland, Indianapolis, Cincinnati and Detroit.

The Mid-Western district is comprised of Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Kansas City and St. Louis.

In the Western district are Los Angeles, San Francisco, Denver Salt Lake City, Seattle, Portland and Butte.

Floyd M. Brockell, supervisor of exchanges, returned from Chicago this week where he made the arrangements for the creation of the Mid-Western district. He appointed E. J. Eichenlaub manager of the Chicago branch to succeed Mr. Seery, and Guy G. Maxey sales manager of the important Seattle office to succeed Mr. Lukan, who is well known.

Albany Has a Gunning Week

Last week was celebrated as Wid Gunning Week in Albany, N. Y. The local office of Wid Gunning, Inc., planned out the campaign to put over the idea of Gunning pictures—not in sales, but in a concentration of Gunning pictures to be shown in Albany during the week.

As a result of their efforts, three of the Gunning releases, "Our Mutual Friend," the picturization of Charles Dickens' last complete novel, "The Old Oaken Bucket," the May Tully production, and "The Girl from God's Country," the Nell Shipman feature, was shown. The first two appeared at the Clinton Square Theatre, the last at the Albany.

The daily newspapers of Albany gave considerable free space to the pictures, commenting on the fact that they were all on the Gunning program. Display advertising was also used to carry home the Wid Gunning idea, and reports of unusually large attendance have been received from the theatres showing the three pictures.

Set Release on Two Tearle Films

March 20 is set for the release of "Love's Masquerade" in which Conway Tearle is the star with Winifred Westover his leading woman. Then comes "The Referee," a story from the Red Book, originally titled "John McArdle, Referee." This production was personally staged by Ralph Ince. Gladys Hulette appears as Tearle's leading woman.

An important part of the product to be distributed through Select exchanges during the next few months will be revivals of the Norma and Constance Talmadge pictures.

Coming revivals include "The Safety Curtain," starring Norma Talmadge, set for release April 10; "Experimental Marriage," with Constance Talmadge starring, April 30; and at later dates Constance, in "Happiness a la Mode," and Norma, in "The Forbidden City," "Her Own Way," and "The New Moon."

"Seven reels of vivid, forceful acting." —

Exhibitors Herald on "The Sheik's Wife" Vitagraph Special.

GYPSY PASSION
ADAPTED FROM
JEAN RICHEPIN'S
FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
COMING TO THE
MARK STRAND
BROADWAY & 47th STREET
SUNDAY, MARCH 26

R-C Signs R. T. Thornby to Direct Six Features; Helped Put Carey Over

R. T. Thornby, who directed Harry Carey in "The Fox," one of the most sensational money-makers ever made by this popular star, and which cleaned up for exhibitors, has been engaged by Robertson-Cole to make six pictures to be known as the Robert T. Thornby productions and to be released by R-C.

His last contract was with Universal where he directed Harry Carey in some of his most successful pictures. Among his latest Universal productions are "The Magnificent Brute," with Frank Mayo, and "Half a Chance," with Lon Chaney, the latter having been completed just before his change to Robertson-Cole.

Mr. Thornby, who has been in the motion picture game since the earliest days of the industry, is one of its best known directors. He was born and educated in New York where he also embarked upon his stage career. After extensive dramatic experience he began his screen career with the old Vitagraph Company as an actor, displaying his versatility by playing heroic and villainous roles with equal success. He remained with Vitagraph four years, turning from acting to directing and proving his directorial genius with the first production directed by him.

After leaving Vitagraph he turned to comedies, directing first for Sennett-Keystone and later wielding the megaphone for the Sterling Kid Comedies. Then turning to more serious production again, he connected with World Film, where he directed feature productions, among those being "Broken Chains" and "Code of the Mountains."

After severing with World he directed Lasky productions for one year. "The Barbarian" and "The Hostage" are two of the many successful pictures directed by him at this time. From Lasky he went to Pathe, directing the J. D. Hampton productions, "The Prince and Betty," "Cressy," "The Deadlier Sex," "Girl in the Web," "Felix O'Day," "Half a Chance," "That Girl Montana" and many others. Before signing with Universal he made his own productions for awhile.

In his directorial capacity Thornby has been connected with the most important stars of the country, among them being Ethel Clayton, Sessue Hayakawa, Kitty Gordon, Blanche Sweet, William Desmond, Gail Kane and Harry Carey.

The name Robert T. Thornby has become synonmous with big money wherever pictures are shown and live-wire exhibitors will be looking forward to his new productions. Robertson-Cole is to be congratulated on its acquisition of Mr. Thornby and it is expected that in his new connection he will exceed even his own successes of the past and make his R-C record a remarkable one.

Seven Paramount Reissues

Paramount has decided to reissue seven of its biggest successes, all of which were originally released prior to November, 1920, according to an announcement by Sidney R. Kent, general manager of distribution. These pictures, all of which are to be shown by Hugo Reisenfeld at the Rialto Theatre, New York, during the week of April 9, are George Loane Tucker's "The Miracle Man," John Barrymore in "Dr. Jekyl and Mr. Hyde," Cecil B. DeMille's "Old Wives for New," George Fitzmaurice's "On with the Dance," Cecil B. DeMille's "Why Change Your Wife?" George Melford's "Behold My Wife," and Cecil B. DeMille's "Male and Female."

These pictures will be released in block, forming a complete week's feature program, to be used just as Mr. Risenfeld is using them, in successive showings. New prints have been ordered and the various Paramount exchanges will be ready in a few days to accommodate the block bookings.

"Lady Godiva" to Show March 19 Associated Exhibitors Announce

The release of Associated Exhibitors tremendous film spectacle, "Lady Godiva," comes the week of Sunday, March 19. For a variety of reasons uncommon interest was aroused by the announcement that Associated Exhibitors, of which Arthur S. Kane is now president, was soon to present this picture.

The story of Lady Godiva's sensational ride through the streets of Coventry, unclad, based on a legend which has endured for centuries, is familiar to students of literature and of history everywhere. The theme is one of absorbing interest to all mankind and the very name is possessed of extraordinary box-office value. Because it is known to millions in every civilized land it advertises itself. "Lady Godiva," a Wistaria production, is the first work of that master of verse, Alfred Lord Tennyson, to be brought to the screen in a stupendous spectacle.

It is announced that the entire town of Coventry, in England, has been reproduced for the photoplay. Thousands of extras were employed and the picture bears evidence throughout of the time, the careful attention and the expense required in its preparation. Persons who have had pre-views of the spectacle declare that the poem's transfer to the screen has been made with all the pomp and pageantry of the eleventh century, with careful attention to the historic detail of architecture and color, and to the sumptous costumes of court retainers, combining in the ensemble reproduction of feudal England.

The sensational incident which is the central theme of the legend when the lovely Lady Godiva, to save her townsfolk from oppression, rides through the town, "clad only in her chastity," is made with a respect for the proprieties and an absence of suggestiveness. One of the most spectacular scenes ever photographed is shown when the rising tide undermines the castle of the Earl of Mercia and the vast structure collapses, carrying the Lord of Coventry and his wicked courtiers to their deaths.

"Sunshine Harbor" a Newspaper Story

"Sunshine Harbor," scheduled for April 2, has for its central figure Margaret Beecher, granddaughter of Henry Ward Beecher, the famous abolitionist and divine, and grand-niece of Harriet Beecher Stowe, author of "Uncle Tom's Cabin." Jerome N. Wilson, the author, has evolved a situation which is unique. A talented girl reporter on a morning newspaper, finding the police reporter inacapacitated and unable to "cover" a big fire, turns in and fills the assignment for him. But she accomplishes all this at fearful cost to herself, for in a chemical explosion she is blinded.

What follows is said to be replete with heart interest and gripping situations. In the supporting cast are Howard Hall, Ralph Harolde, Coit Albertson, Dan Jarrett and Myra Brooks. Despite its name, "Sunshine Harbor" is not a sea tale; the name describes the heart-throbbing situations rather than the physical atmosphere.

Hodkinson Begins Spring Work; Buys One Film and Two Stories

One completed picture and two famous stories for yearly production are announced for early distribution by the W. W. Hodkinson Corporation, while work on two other pictures is scheduled to begin during the current week.

The Outlook production, "Free Air," adapted from the Saturday Evening Post story by Sinclair Lewis, has been completed. Marjorie Seaman, a promising young screen player, has the leading role. The picture was made under the direction of E. H. Griffith. The subtitles are by Katherine Hilliker. It will be released in April.

"Don't Weaken," a story by Charles K. Harris, was also accepted for Irene Castle's third production.

Another to soon go into production is "Pattering Feet," a Hugo Ballin production based on an original story purchased by Mr. Ballin from the winner of a prize-story contest he inaugurated.

Production on "Hope," fourth in the series of Triart Great Masterpiece pictures, will start next week with Mary Astor in the principal role. The story is based on the immortal painting of the same name by Watts.

Another expected to start this week is "A Spinner in the Sun," a Renco Film production adapted from the story of the same name by Myrtle Reed. Marguerite Snow will play the leading role. Lloyd Ingraham will direct.

Bookings on "Woman, Wake Up" Are Mostly First-Run Contracts

Arthur S. Kane, newly elected president of Associated Exhibitors, expressed gratification this week over the booking of "Woman, Wake Up," the first production offering Florence Vidor as an Associated Ehibitors star.

He states: "Our records show that in one single day, March 7, first run contracts were closed for showings of 'Woman, Wake Up' in Pittsburgh, Pa.; Dayton, Ohio; Washington, D. C.; Newark and Boston. John Harris' Grand, the famous Pittsburgh house, is where the initial smash for Western Pennsylvania will be put over. In Boston, 'Woman, Wake Up' will be the feature for the second week of Marcus Loew's newly opened State Theatre. The first run in Newark began Friday, March 10. In Washington and Dayton the feature is scheduled for early showings.

"Go-Get-'Em Hutch"

in

The Mile-A-Minute Pathéserial

by George B. Seitz

CENSOR-PROOF

Pathéserial

TRADE MARK

The Sensational Six Sheet of Episode 4

The One Sheet of Episode 4 That Will Fire the Interest of Everyone

A Masterpiece of Action; the Six Sheet of Episode 5

MISSING HUSBANDS," France's most ambitious photoplay production, Metro says, purchased and soon to be released in the United States and Canada by Metro, has proved no less a sensation in London, according to a report received by Metro this week regarding its presentation in the Covent Garden Opera House, which Walter Wanger recently took over for the exhibition of motion pictures.

In France the photoplay bore the title of Pierre Benoit's novel, "L'Atlantide," from which it was adopted by Jacques Feyder; in London the screen name is "Atlantide." For the American market Metro will put out this mystery-romance as "Missing Husbands."

The Film Renter and Moving Picture News of London, in describing how "Missing Husbands" was received at Covent Garden by the audience of two thousand, commented on the production most favorably.

"The Angel Factory" Is Added to Pathe's March 26 Releases

Announcement comes from the Pathe Exchange, Inc., that the strong array of short subject features and the one serial episode scheduled for release the week of March 26, will be fortified by the latest Pathe Playlet, "The Angel Factory," starring Helen Chadwick and Antonio Moreno. The offering is described as a romance of society and the underworld.

"The Clash of the Clans" is the thirteenth episode of the new Pathe serial, "White Eagle," starring Ruth Roland. "Hit Him Again" is the current re-issued one-reel comedy starring Harold Lloyd. He is supported by Bebe Daniels and "Snub" Pollard. "Hot Off the Press" is the title of the latest Hal Roach comedy, featuring "Snub" Pollard.

"The Dissatisfied Cobbler" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc. Pathe Review, No. 148, presents, it is said, a number of interesting subjects in its current issue. Pathe News, Nos. 26 and 27, present the latest important current events of the world. "Topics of the Day," No. 13, supplies the screen with the latest bits of wit and humor culled from the presses of the world.

Talmadge, Brady, Young Reissues Will Be Handled by Hodkinson

Arrangements have been completed by officials of the W. W. Hodkinson Corporation and the Kempson Pictures Corporation for the physical distribution by Hodkinson of a series of feature reissues starring Norma Talmadge, Constance Talmadge, Clara Kimball Young, Alice Brady and other stars.

The first four productions in the series will be released through the twenty-four Hodkinson exchanges beginning about April 15, and each month thereafter four additional productions will be released. A definite schedule of releases and dates of each will be announced soon.

The production will in each instance be sold by the Kempson Pictures Corporation through its own sales force. Kempson salesmen will work in the territory of each Hodkinson exchange. Hodkinson is concerned only with the physical distribution of the product.

10,000 Theatres Will Celebrate Paramount Anniversary Month

Nearly five thousand theatres in the United States and Canada joined actively on March 5 in the celebration of Paramount's tenth anniversary, having been booked solid for the week with Paramount pictures. The bookings for the second week, according to a statement from the Paramount office, exceed that number and include many continuations from the preceding week, representing in those instances two solid weeks given over to the exclusive showing of Paramount pictures.

The celebration will last throughout the month of March, many hundreds of houses being obliged to defer their bookings until the later weeks on account of the heavy demands on the supply of prints. In all, it is estimated that between 9,000 and 10,000 houses will have participated before March is over to the extent of at least one solid week and approximately half of that number for two weeks.

In addition to the extensive publicity campaign which has been carried on for many weeks in the newspapers and fan magazines, the event was heralded to the public in a three-page advertisement in the Saturday Evening Post of March 4, which represented the largest advertising contract for a single issue ever made by Paramount or any other film company with a national publication.

Supplementing this is the 640-line display advertisement placed by Paramount in 904 leading daily newspapers, listing the theatres participating in the respective cities and in many cases giving the complete program of the theatres. In cities where two newspapers are scheduled for the advertising, one is carrying the announcement the week of the 5th and the other the week of the 11th, in order that as many people as possible may receive the message of the anniversary and its full significance in the world of entertainment.

The 24-page booklet, "The Story of 200,000 Miles of Entertainment," of which three million copies were distributed free through the exchanges, is proving one of the strongest prestige builders for local exhibitors that Paramount has ever issued. It briefly sketches the interesting history of Paramount and is amply illustrated with pictures of the stars and leading players.

Capitol and Other First Runs Taking Entire New Bruce Series

Enthusiasm is said to be still growing among exhibitors over the new series of Wilderness Tales, Robert C. Bruce's latest work for Educational. Only one picture of the series has been shown in theatres. "And Women Must Weep."

The Capitol Theatre in New York, where "And Women Must Weep" had its premiere recently, has contracted for the whole series, which will be released one each month. "Missing Men" is the second of the series.

One of the finest first run houses in the New York Metropolitan district, the Branford Theatre in Newark, also has signed up for the ten Wilderness Tales. The Brooklyn Strand has booked the first two subjects, and "And Women Must Weep" will go into that house on April 2.

"And Women Must Weep" has been booked for the first program of Loew's State Theatre in Boston, to open March 13. This is one of the biggest Loew houses in the country, seating nearly four thousand people. Arrangements have been made to present "And Women Must Weep" in such a way that it will become a feature. Educational's Mermaid Comedy "The Rainmaker," featuring Lloyd Hamilton, is also on the opening program.

Four big Balaban & Katz houses in Chicago—the New Chicago, Riveria, Tivoli and Central Park, ran "And Women Must Weep" the week of February 27.

Chivalry Reigns On Fairbanks Lot

The spirit of chivalry has descended on the Douglas Fairbanks lot at Hollywood. Everybody makes a sweeping bow to everybody else and says "My Lord" and "Sirs" at the slightest provocation. All because Doug is getting into practice for his next, which will go through production under the working title of "The Spirit of Chivalry" and will deal with that period of English history and legend bearing on the Crusades.

All that has been definitely decided is that Enid Bennett will portray the leading feminine role and that Wallace Beery will portray Richard the Lion-hearted, while Sam deGrasse will play Prince John.

Wm. DeMille to Make "Clarence"

Jesse L. Lasky, first vice-president of Famous Players-Lasky, in charge of production, announces that "Clarence," Booth Tarkington's great comedy, has been purchased for production in the near future by William deMille, who has just finished "Bought and Paid For," and who returned to Hollywood this week to begin work on "Nice People," the Rachel Crothers play which ran all last season on Broadway.

Clara Beranger will do the scenario for "Clarence." Who will appear in the title role has not yet been decided upon.

J. C. Ragland Says Charles Ray Films Will Keep on Improving

With Arthur S. Kane's election to the presidency of Associated Exhibitors, the duties of John C. Ragland as vice-president and general manager of Arthur S. Kane Pictures Corporation, have been considerably expanded. Included among his other duties is the handling of the details of Charles Ray's business, though Mr. Kane continues to look after all major deals affecting Mr. Ray's interests and present his productions through First National and United Artists. Discussing Mr. Ray's affairs, Mr. Ragland said this week:

"Notable as has been this picture player's past career, I am confident that his greatest triumphs are yet before him. Mr. Ray's plans call for productions which are certain to increase his prestige.

Good Business Is Reported for Beginning of "Brunet Month"

"Business is good for those who go after it with confidence and energy." To this effect nearly all of the thirty-three Pathe branch exchanges report at the close of the first week of "Brunet Anniversary Month" sales contest. Results of the six weeks qualifying period caused this result to be anticipated at the Pathe Home Office, and developed into a business revival such as was predicted by General Manager Elmer Pearson in establishing the conditions of the contest.

Charlotte, N. C., reports: "Entire Charlotte organization is most jubilant over the news received in your wire today stating that our branch has qualified in the First Division. Winning top money is our next step, for which the biggest campaign in the history of the Carolinas has been laid."

Memphis, Tenn.: "First Division news immense. Watch our smoke."

Boston: "Positively count on Boston to win third prize."

Seattle, Wash.: "Seattle is grateful to have qualified for Third Division, and will carry on to the finish."

Atlanta: "Just received your telegram conveying the good news that Atlanta is entered in the First Division. The exchange that beats us for the money will have to show better than fifty per cent increase."

Indianapolis: "Was very glad to receive your telegram that our branch has qualified in the Second Division. There is no doubt in my mind that we will come under the wire March 25 with the greatest month's business this office ever put out."

Detroit: "We'll be there when the bell rings."

Omaha: "On receipt of your wire I immediately got in touch with our men on the road. They are all of the same opinion as the writer that we are in the contest to win."

Dallas, Texas: "I wish to assure you that we will not lose one second or one ounce of pep, as we will go after this prize just the same as if it mean a million to us."

Milwaukee, Wis.: "We are gratified to know that this branch has qualifiied for the Second Division. We will strive to the utmost to win."

New Haven: "New Haven will respond to your call generously. So much so, in fact, that the contest is all over but the shouting."

Branch Manager Raynor, New York: "All I can say is that if this office does not win in the First Division, there will be one disappointed guy in Queens County. That's where I live. My first week indicates that the office that beats New York will be one of your favorites."

Lafayette Opens with Fox Picture

"Thunderclap," the For special production featuring Mary Carr of "Over the Hill" fame, was the picture shown at the opening of the new Lafayette Theatre, Buffalo, recently completed at a cost of $3,000,000. Mrs. Carr was present at the formal opening.

Copies Exchange for Fox Picture

For a scene in the New York Stock Exchange, one of the big punches in the picture William Farnum has started at the New York studio of William Fox, a reproduction of the famous exchange will be built in the Fox studio. The title is "Shackles of Gold."

Paramount Said to Have Strong Array for Release on March 19

Cecil B. DeMille's "Fool's Paradise," "The City of Gold," the third of the UFA series, "The Mistress of the World,' and Mary Miles Minter in "The Heart Specialist" are the features scheduled for release by Paramount March 19.

Following its success at the New York Criterion, where it played for five weeks early this year, Cecil B. DeMille's "Fool's Paradise" now starts on a carecr in the leading first-run houses of the country.

In selecting his cast Mr. DeMille chose such excellent players as Dorothy Dalton, Mildred Harris, Conral Nagel, Theodore Kosloff, John Davidson and Julia Faye for the principal roles.

"The City of Gold," is the third of "The Mistress of the World" series.

Mary Miles Minter is, it is said, surrounded by a notable cast in her Realart picture, 'The Heart Specialist." Allen Forrest is leading man and the supporting cast includes Roy Atwell, Noah Beery, James Neill, Jack Mathcis and Carmen Phillips. Mary Morrison was the author of "The Heart Specialist," which was scenarized by Harvey Thew and directed by Frank Urson. In this picture, Miss Minter steps out of the ingenuc type and is said to give an especially dramatic performance.

Jackie Coogan to Appear in Big Film Version of "Oliver Twist"

Sol Lesser, who with associates are producing the Coogan series, announces that Jackie will appear in Charles Dickens' famous story of "Oliver Twist." Work on this cnterprise starts at once with extra stage and general studio space leased at United Studios, Hollywood, and it is stated that the production cost will total over one-half million dollars. Frank Lloyd will be in charge of the direction of the production. Mr. Lloyd also directed "The Tale of Two Cities," in which William Farnum starred. Harry Weil, well versed with Dickens' books, will be assistant director. Mr. Lesser further announced his intention of putting the "Oliver Twist" film as a road show, playing the large stage theatres at a $2 top. Negotiations are now under way with two big theatre chains. It is the intention to have many companies of "Oliver Twist" out at one time. Jack Coogan, Sr., also states that he has made arrangements whereby Jackie will go east with the completed film and will formally open its runs at the Eastern premiere centers. It is stated that no changes of consequence will be made from the book in the production of "Oliver Twist." Settings true to those so vividly painted by the author will be erected. Huge street scenes are now under construction and the production will be a most lavish one. Casting is now in progress and it is the aim of those interested in the new Coogan venture to surround Jackie with an "all-star" cast. This is the fifth production for Jackie.

New York Strand Books Educationals

"Rolling Stones," an Educational-Mermaid Comedy featuring Lloyd Hamilton, is on the program of the Strand Theatre, New York, week of March 12. The Brooklyn Strand will run "Torchy Takes a Chance," an Educational-Torchy Comedy featuring Johnny Hines, the week of March 26, and on April 2 will begin showing "And Women Must Weep," first of the series of Wilderness Tales by Robert C. Bruce.

Hopper Signed

Goldwyn has engaged E. Mason Hopper to direct the filming of Peter B. Kyne's story, "Brothers Under the Skin," in which the leading roles will be played by Helene Chadwick, Richard Dix, Norman Kerry, Claire Windsor and Mae Busch.

Watch next week's Saturday Evening Post, (on sale at news stands March 23rd) for the announcement on the Vitagraph Special "The Prodigal Judge."

One more aid to help you put over one of the most thoroughly *satisfying* motion pictures of years.

Paramount Companies Back at Studio After Location Labors

The Lasky studio these days is filled with the people of various companies which have been away on location. The Penrhyn Stanlaws company with Betty Compson and Tom Moore, returns from their labors at Truckee, where they went for snow and got so much that it clogged the wheels of progress, and, combined with extremely low temperatures, made their stay several weeks longer than they intended.

Jack Holt has returned as the vanguard of his company from the Apache trail country of Arizona, where they are encamped among the cactus and cliff-dwellings. Bebe Daniels and her mother and Director Rollin Sturgeon will return today.

Wallace Reid is among the groups gathered around the revivified call-board, having returned from San Francisco, where he made scenes for "The Dictator," his new picture directed by James Cruze. The George Melford company is getting restive and casting its eyes about for a place to go and shoot South African scenes.

"The Sheik" Opens Big in Sydney

Cable advices received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, from Sydney, Australia, tell of the opening of "The Sheik," George Melford's Paramount special, to record-breaking audiences in Sydney and Melbourne. Managing Director John W. Hicks, Jr., of Feature Films, Ltd., Paramount distributors, reports that the box-office records recently established by "The Affairs of Anatol" in its record-breaking run in the two Australian cities were smashed on the opening day of "The Sheik," and that every indication pointed to extended runs for the picture in the larger cities of Australia and New Zealand.

Pathe Searches the World for Interesting Topics for Review

Pathe Exchange says it has covered the world in quest of new and unusual features for the new series of the Pathe Review, to be inaugurated April next and, in the selection of material has had the advice and suggestion of more than a hundred newspaper editors, educational authorities, wide-awake exhibitors, heads of civic centres and organizations interested in the betterment of the motion picture.

Based on these facts, therefore, Pathe says, it is promised that the coming numbers of the Review will show that degree of progression abreast with the declaration of Mr. Will Hays for the heightening of the intrinsic merit of production.

Palm Joins Tully

A. Carle Palm, laboratory expert, has been engaged by Richard Walton Tully to supervise the developing and printing of "The Masquerader," Tully's initial venture as a motion picture producer. Guy Bates Post will make his screen debut in this First National attraction, now being filmed.

"Prisoner of Zenda" Being Brought East by Messenger

Telegraphic advices from the Metro studios to the home offices of the organization report that the first print of Rex Ingram's production of "The Prisoner of Zenda" is now being brought east by special messenger.

This photoplay is the latest to be directed by the maker of "The Four Horsemen of the Apocalypse." "The Conquering Power" and "Turn to the Right." It is a screen version of Edward Rose's dramatization of the romantic novel by Anthony Hope. Arrangements are maturing for an elaborate presentation of the new Ingram production at a Broadway theatre.

Put the S. R. O. sign out in front of your theatre. Book pictures advertised in April 1st issue of Moving Picture World for PROSPERITY WEEK.
$ $ $ $

Griffith Film Sets a Record

Only one picture out of every 5,000 that come to New York ever survives a ten weeks' run on Broadway, and now D. W. Griffith has added another to the charmed few with "Orphans of the Storm," an adaptation of Kate Claxton's stage classic, "The Two Orphans," now in its eleventh week at the Apollo Theatre.

This ratio of one to 5,000 is a matter of certificate in the report of the N. A. M. P. I. Of the few that have made the record, Mr. Griffith has produced "The Birth of a Nation," "Intolerance," "Hearts of the World," "Way Down East," and now his fifth. No other director has ever had two.

Handy Booklet to Tell of Educational's Many Single Reels

The nineteen Vanity Comedies and nineteen Gayety Comedies that have been released by Educational Film Echanges, Inc., are to be described in an illustrated handy booklet now in process of preparation for Educational. The booklet will be of a convenient size for carrying in the pocket, about four by five inches, and will contain forty-eight pages, well illustrated with photographs of the artists appearing in the pictures.

A suitable foreword will be incorporated, telling briefly of these two series of one-reel comedies produced by the Christie Film Company. Each page following will be devoted to a single release, which will be described and of which a brief synopsis will be given. The director, author and cast will be given for each comedy.

Big Help to Showmen

The booklet is designed to enable an exhibitor to pick a comedy to fit into any type of program which he may be planning. The first edition, it is expected, will be in all the branches before Educational Pictures Week, April 16 to 23.

E. W. Hammons, president of Educational Film Exchanges, Inc., suggested the preparation of these booklets following the district sales conventions held in New York, Chicago and Kansas City.

Second Week Honors Associated Exhibitors

Places of especial honor have been awarded two Associated Exhibitors' features at Marcus Loew's new State Theatre, Boston, which opened with elaborate ceremonies on Monday, March 13. Naturally, the offering for the first weeks is selected with considerable care, and it is a fine tribute to Florence Vidor that her new Associated Exhibitors' feature, "Woman, Wake Up," was selected for the second week. It is being supported by a striking newspaper campaign and no less than one thousand one sheets, as well as other accessories.

Associated Exhibitors will score again during the third week, for the feature to be shown is Harold Lloyd in "A Sailor-Made Man." Thus subjects made by this company will hold the screen for two of the first three weeks of Mr. Loew's newest picture palace. This record helps to support the assertions of that company regarding the box office value of Florence Vidor and Harold Lloyd.

Riesenfeld to Make Experiment

The innovation planned by Dr. Hugo Riesenfeld for the week of April 9, when he will run at his Rialto Theatre, New York, seven of the biggest Paramount feature successes of the more or less recent past on as many succcssive days, will, Paramount says, be watched with interest by other exhibitors, especially those first-run exhibitors who now follow a policy of weekly or semi-weekly change.

Dr. Riesenfeld has chosen as his week's program the following pictures: April 9, "The Miracle Man"; April 10, "Dr. Jekyl and Mr. Hyde"; April 11, "Old Wives for New," and "On with the Dance"; April 12, Why Change Your Wife"; April 13, "Behold My Wife"; April 14, "Male and Female."

Lila Lee Chosen

According to an announcement from the cost, Lila Lee will play the role of the wife in the Paramount production of Ibanez's "Blood and Sand," in which Rodolph Valentino will make his stellar debut under Fred Niblo's direction.

Many Big Productions in Works at Vitagraph Studio

Albert E. Smith, president of Vitagraph, who has been in the East for the past two months perfecting plans for new Vitagraph productions, and witnessing the successful launching of two of its most notable special productions, "The Prodigal Judge" and "The Sheik's Wife," has returned to the West Coast studios at Hollywood.

Mr. Smith varied his usual journey from coast to coast by making the trip this time via the Panama Canal, reaching the Los Angeles port on Monday morning. Word reaching the Vitagraph executive officers in New York on Monday night announcing Mr. Smith's arrival said that he had gone into immediate conference with W. S. Smith, general manager of Vitagraph's Hollywood studio, and work on several large productions, which had been held in abeyance awaiting his return, will begin at once. One of the most notable of these is "The Magnificent Ambersons," adapted from the novel of the same name by Booth Tarkington, and in which Jean Paige will star in the leading feminine role.

During Mr. Smith's absence from the West Coast studio, "My Wild Irish Rose," adapted from Dion Boucicault's Irish melodrama, "The Shaughraun," and featuring Pauline Starke and Pat O'Malley, practically has been completed. The picture was directed by David Smith.

The Hollywood studios have been exceedingly busy during Mr. Smith's visit to New York, owing to the consistent demands of the exhibitors for new Vitagraph productions, notwithstanding the fact that Vitagraph during that time undertook the distribution of three other productions not of its own making. These are "The Sheik's Wife," which had its premiere at the Strand Theatre, New York City, early in March; "Gypsy Passion," the French production, and which will be shown at the Strand Theatre on March 26, and "Too Much Business," a comedy-drama adapted from Earl Derr Bigger's Saturday Evening Post story, "John Henry and the Restless Sex," which will be released early next month. This special production is in seven reels. It was produced by Jess Robbins and presents Tully Marshall, Edward Horton and Ethel Grey Terry in the leading roles.

Other pictures completed at the Hollywood studios during Mr. Smith's absence, include "The Silent Vow," a story of the Canadian Northwest, in which William Duncan makes his first appearance as a member of the Royal Canadian Northwest Mounted Police and in which Edith Johnson again appears as his co-star; "The Man from Downing Street," an elaborate East Indian story, in which Earle Williams stars in the georgeous garb of a Rajah, and which was directed by Edward Jose; "The Angel of Crooked Street," a story of New York's underworld, starring Alice Calhoun and directed by David Smith, this being Miss Calhoun's first appearance since her great success in "The Little Minister;" and other Earle Williams production based on "Playing Dead," a story by Richard Harding Davis, but as yet without a permanent title.

Mr. Smith's return to the Hollywood studios find all these stars already at work on new productions, the titles of which have not yet been announced. His return also finds the two Vitagraph comedians, Larry Semon and Jimmy Aubrey, busy on new comedies to follow Semon's latest comedy, "The Show," which was shown in New York at the Cameo Theatre, and Jimmy Aubrey's latest production, "A Charmed Life," which also played at the Cameo during the run of the Vitagraph special, "Flower of the North."

Book your whole show from Moving Picture World issue dated April 1st for PROSPERITY WEEK.

$ $ $ $

Books "White Hands"

"White Hands," the San Francisco-made production, starring Hobart Bosworth, and released on the Wid Gunning schedule, has been booked for a first-run showing at Clune's Theatre, in Los Angeles. The picture, with its spectacular fight and desert scenes, has made an enviable record of bookings for itself, playing at the Granada, San Francisco; the Broadway, New York, and the United Booking Offices Circuit.

Educationals Are Endorsed

Three two-reel comedies released by Educational were picked by the Board of Photoplay Endorsers of Indiana in a group of pictures selected from all the subjects reviewed by it in January, as particularly recommended. These pictures are "No Parking" and "A Barnyard Cavalier," Christie Comedies, and "Torchy's Frame-Up," a Torchy Comedy featuring Johnny Hines.

Goldwyn's Basil King Picture, "Dust Flower," Being Edited

Director Rowland V. Lee has completed the photography on Goldwyn's new Basil King photoplay, "The Dust Flower," and the film is now in the laboratory being cut, edited and titled. The noted novelist spent a number of weeks at the studio aiding in the work.

"The Dust Flower" is Mr. King's first work for the screen since Goldwyn made "Earthbound," two seasons ago, scoring with it one of the biggest financial and artistic successes in the history of the corporation. Unlike "Earthbound," the picture was written originally for the screen and then turned into a novel and published serially in one of the nationally circulated household magazines. The continuity was prepared by Charles Kenyon and was approved by the novelist.

The cast is headed by Helene Chadwick and James Rennie, with Claude Gillingwater, Mona Kingsley, Edward Peil and George Periolat in important roles. The novel version of "The Dust Flower" will be published by Harper & Brothers next September.

"Freckles" Barry and "Penrod" Make a Big Hit in Milwaukee

"Freckles" Barry came, and saw, and conquered Milwaukee, says First National. Duplicating his success in Chicago, where his arrival took on the proportions of the return of a conquering warrior, the little movie star landed in the erstwhile beer city at noon on Saturday, February 25, and soon had the city at his feet, First National reports.

"Freckles" was there to make personal appearances at the Strand Theatre, of which E. J. Weisfeldt is manager, in connection with the presentation of his latest vehicle, "Penrod," directed by Marshall Neilan from Booth Tarkington's stories, and released as a First National attraction. It was one of the stops in a transcontinental tour which the freckle-champion is making, and in the vernacular both "Freckles" and "Penrod" made a big hit. Barry appeared for eight days in an original prologue, and drew capacity houses, it is stated.

The Union station was thronged with admirers awaiting a glimpse of their favorite boy star. The St. John's Military Academy Band, of Delafield, Wis., was there to greet him, and photographers—amateur and professional—also were there in droves. A committee of prominent Milwaukee officials gave "Freckles" the freedom of the city, and the little star, in turn, following a parade through the principal downtown streets, presented Mayor D. W. Hoan with some oranges picked from the first orange tree planted in California. Later the guest of honor was at meetings of representative civic organizations.

First National says that never before have there been so many tie-ups in connection with a picture showing in Milwaukee as in the instance of "Penrod." In almost every window in the business section of the city there was a picture of Wesley. The local department stores ran advertisements almost every day during the run of the film, advertising the sale of the motion picture edition of "Penrod." Wesley also acted as judge of an orange recipe contest put on by the Wisconsin News.

Miller Picks Cast for "Long Trail"

Charles Miller, popular director and head of the Charles Miller Productions Company, has selected the cast for his first independent picture, "The Long, Long Trail," and work on it will be commenced this week at the Miller Studio in Port Henry, N. Y.

The list of players includes Earle Fox, Frank Losee, Fred Benton, Charles Mackey, Harry Lee and "Peggy," a talented young lady in whom Mr. Miller believes he has uncovered a "find."

"The Long, Long Trail" is a sizzling Northwestern by Jasper Ewing Brady. Mr. Miller will personally direct it, and supervise the cutting and assembling. It is expected to have it ready for release sometime in May. Distribution plans will be announced later.

Pictures on Ship

Through the Associated Screen News of Canada, a subsidiary of the Canadian Pacific Railway, arrangements have been made for the showing of Paramount pictures on all of the steamships operated by the Canadian Pacific.

Eventually it is planned to show Paramount features on all the passenger ships of the C. P. R. plying the Atlantic, Pacific and Great Lakes.

Pathe News Beats Competitors with Views of Wedding

The occasion of Princess Mary's wedding found Pathe News ready to add mystery to its customary superior efficiency and speed resource in screening big news events. The Olympic, bearing negatives of the royal ceremonies for Pathe News and most of its competitors, arrived at 6:45 p. m., Wednesday. In less than an hour Pathe News prints picturing the event were delivered to Broadway theatres—at least two hours earlier than any others. How this was accomplished, considering the amount of time ordinarily involved in the process of developing and printing, was not explained—except by the one non-committal word: "Foresight."

Of still greater importance was the feat of shipping prints to the whole country that same evening, those for Chicago leaving at 11:45—in time for the following evening's programs in that territory. There and elsewhere throughout the country the royal wedding pictures are screened as Pathe News Special No. 20.

"Seven reels of vivid, forceful acting."—

Exhibitors Herald on "The Sheik's Wife" Vitagraph Special.

News of the West Coast

By W. E. KEEFE

Gloria Swanson has just returned from a short vacation trip between pictures and is now preparing her wardrobe for her next film, "The Gilded Cage," which is to be a Sam Woods' production for Lasky.

* * *

The first production to get under way at the Goldwyn Studio following the resumption of activity will be "Brothers Under the Skin," by Peter B. Kyne. The cast will include Richard Dix, Helene Chadwick, Claire Windsor and Norman Kerry, who is now on his way from New York. E. Mason Hopper, who recently finished the direction of "Hungry Hearts," will hold the megaphone on the new production, which will start during the coming week.

* * *

Milton Hoffman, production manager for the Metro Pictures Corporation, has just returned from a prolonged visit to New York City.

* * *

Ruth Roland is to make two new serials in Los Angeles. Gilson Willets, production manager for the Ruth Roland serials, has arrived in Los Angeles to oversee production of the serials. Ernest Warde, who directed all the Warren Kerrigan production for Robert Brunton, will wield the megaphone for the Ruth Roland serials.

* * *

Thomas H. Butler, well-known in Eastern film circles, has arrived here to assume charge of the offices of J. E. Brulatour, distributor of motion picture films. He succeeds Adelaide Denk, who leaves this week to take up her former duties in New York.

* * *

The Goldwyn Studio is planning to send a company to Europe in April to film "The Christian," Hall Caine's great novel. J. J. Cohn, of the local Goldwyn studio organization, will act as production manager. The adaption for the famous story was made by J. Guy Hawkes.

* * *

Jackie Coogan, the kid Prodigy, is to appear in a screen version of Oliver Twist, Dicken's immortal romance. Production will be started within the coming week with Jack Lloyd wielding the megaphone.

* * *

A preview of "Hungry Hearts" was held at the Goldwyn Studios. It was adapted from Anna Yezierska's novel of the same name. The principal roles are played by Helen Ferguson with Bryant Washburn. The film was directed by E. Mason Hopper. Among those who witnessed the preview were Mr. and Mrs. Rupert Hughes, Elinor Glyn, Mr .and Mrs. Rob Wagner, Mr. and Mrs. Montague Glass, Mr. and Mrs. Clayton Hamilton, Mr. and Mrs. Abraham Lehr, Agnes Ayres, Mary Thurmon, William Russell, Josephine Quirk, E. Mason Hopper and members of the cast.

* * *

Two principal executives of the Robertson Cole organization are visiting Los Angeles. One is R. S. Cole, president of the organization, and the other Pat Powers, managing director of film enterprises for the R. C. Pictures Corporation. They have just returned from a two days' sojourn at Coronado Beach, San Diego.

* * *

The famous old D. W. Griffith Fine Arts Studio, where such stars as Lillian and Dorothy Gish, Mae Marsh, Robert Harron, Constance Talmadge, first became famous, and where Douglas Fairbanks made his film debut is now being used by the Edwin Carewe Productions, in which no one player is featured, but with an all-star cast appearing in each photoplay, directed by Carewe. B. P. Fineman, in association with Bennie Zeidman and C. C. Burr, constitute the officers of the newly formed producing unit.

James F. O'Shea, production manager for the Allen Holubar Productions, has gone to San Francisco in the interests of the Holubar and Dorothy Phillips producing units.

* * *

Dick Hatton, who has just completed the filming of "Four Hearts," will start this week upon a lumber camp drama. An all-star cast will be used in the production.

* * *

At the Hal Roach Studios fifteen sets have been built for Paul Parrott's comedy, "The Joiner," which Gilbert Pratt is directing. Parrott is supported by Mark Jones, Noah Young, William Gillespie and Eddie Baker.

* * *

The Federation of Art, with membership composed of the four organizations, the Motion Picture Directors' Association, the Actor's Equity, the Writers' Club and the Cinematographers' Association has been organized. Plans are being made by the federation to take vigorous action against the few undesirables of the cinema world. Its aims will be to further the good of the industry by those who have the actual making of pictures in charge.

* * *

Charlie Chaplin has just filed suit to restrain the Western Features Productions from producing two plays, which, according to the advertising circulars, featured Charles Amador as Charles Aplin. The complaint states that by reason of said fraudulent scheme of false advertising it was attempted to deceive the theatregoers, and motion picture exhibitors, into the belief that in seeing Amador dressed similar to Chaplin they were seeing the famous Charlie himself. The case is to be heard here March 17.

GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
COMING TO THE
MARK STRAND
A NATIONAL INSTITUTION
BROADWAY & 47th STREET
SUNDAY, MARCH 26

"Reported Missing" Selected as Title of Owen Moore Film

"Reported Missing" has been definitely selected as the title for the Selznick special staring Owen Moore, which is to be released within the next few weeks. This announcement has just been made by Myron Selznick, vice-president in charge of production.

The careful manner in which every step of the production work is being done gives every proof, it is said, that the Selznick company is counting on the picture to make a killing" for exhibitors. The picture was staged by Henry Lehrman.

Rivoli Books "Beauty's Worth"

Robert G. Vignola's second special Cosmopolitan production, with Marion Davies in the star role, entitled "Beauty's Worth," will be shown to the public for the first time at the Rivoli Theatre, New York, the week of April 2. This is the production to make which Mr. Vignola went to California. It is now complete in every detail and it is the consensus of opinion that it is a bigger production than "Enchantment," Mr. Vignola's first production with Miss Davies, which has scored such a nation-wide hit.

Stanlaws' Next

Penryhn Stanlaws' next production for Paramount following "Over the Border" will be Cynthia Stockley's "Pink Gods and Blue Demons." Constance Binney will be the featured player, and Anna Q. Nilsson will be a prominent member of the east.

Miss Moore and Moreno Signed

Goldwyn announces the engagement of Antonio Moreno to play the principal male role in its picturization of the new Rupert Hughes' film, "The Bitterness of Sweets." Colleen Moore had been previously engaged to act the leading feminine role, making the third Rupert Hughes picture in which she will have appeared for Goldwyn. They will be jointly featured.

Editorial Lauds Fairbanks Film

United Artists' Corporation says that not often does any motion picture break into the editorial comments of The Nation, a publication devoted mostly to other thing. But Douglas Fairbanks' United Artists' production, "The Three Musketeers," has broken into The Nation's editorial columns to the tune of very praiseful comment.

Strand Books "Emerald Isle"

Kineto's "The Emerald Isle," one of the most beautiful travel pictures among the Urban Popular Classics, is at the Strand this week to give the atmosphere called for by St. Patrick's Day. Managing Director Joseph Plunkett has given it a beautiful musical surrounding.

"The Emerald Isle" is one of almost a hundred reels in the travel group Charles Urban is preparing as a special series among the many other groups in the Kineto library of film. Many critics have pronounced it the most beautiful Irish subject ever filmed.

Powell in Lead

Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation, announces that in Gloria Swanson's next star picture, "The Gilded Cage," a Sam Wood production by Elmer Harris, adapted from the play by Ann Nichols, David Powell will appear as leading man.

Get back to the old days of PROSPERITY. Book box office magnets. $ $ $

Keeping in Personal Touch

By FRITZ TIDDEN

DEAR TOUCHER:

Moving Picture World's fifteenth anniversary, Paramount's tenth and your Old Timers' Dinner have got me so steamed up with old-timer stuff that today I **pulled down from the** dusty shelf a bound volume of the World of ten years ago to lose myself for a few minutes in the memories of those glorious days. Yes, they were glorious—the days of real stuff—and just to prove it, here are some of the titles of pictures—all of them dramas, not one a comedy—advertised and reviewed in three successive issues:

"Tempted But True," "Wanted, a Baby," "The Snake of the Bosom," "Married Without Knowing It," "The Leading Lady's Baby," "On Her Wedding Day," "Jilted," "A Pair of Suicides," "The Miser's Daughter," "Every Rose Has Its Stem," "Her Week of Anguish," "Exposed by the Dictograph," "The Dead Man's Claim," "The Defeat of the Brewery Gang," "For Sale—a Life," "When the Lily Dies."

I guess I saw 'em all in the Bijou (pronounce it By-Jo) up in the old home town. That was years after Doug Cooper closed up the Eagle. You don't know Doug? Why, he's the fellow that Carl Laemmle discovered making so much dough in that same home town that he offered him a job in his new fillum exchange in Montreal. Doug was fool enough to take it—at half what he was making in the Eagle—and went right out with Carl on the next train, which left the next day. That night—it was Saturday—Doug brought Carl around to the club and introduced him to the bunch. I remember I gargled a couple of songs and played the piano until early Sunday morning, as was my weekly custom, while Carl sat quietly and respectfully in close communion with a stein. Of course, I never imagined then that I would ever work for Carl, and I guess Carl has never known to this day that I ever *did* work for him. As for Doug, he's still in the game up in Toronto and perhaps he'll read this and laugh—or cry.

But Doug has another and greater claim to fame. He used to go to school—old No. 2—with Walthill, the winter that Walt deserted Crossover Light for the less frigid atmosphere of the 'Burg. Those, Walt says, were the happiest days of his life. Just ask him some day to tell you about the time Jim McGillis initiated him in the secrets of the furniture business.

But to get back to those pictures. Victor Eubank once told me—and you know Victor always speaks God's honest truth, especially when he reminisces—that the producers used to buy job lots in lithographs down in Louisville, Ky., pick out the most lurid or startling one and send it by special delivery to the studio with instructions to write and produce a picture around it and deliver the negative within one week. No wonder that Adolph Zukor got sore and went out and organized Famous Players!

Sorry I'm not eligible for the veterans' dinner. I'd like to hear some of those old-timers explain how they ever managed to escape assassination.

Yours for the personal touch,
SAM D. PALMER.

* * *

Watterson R. Rothacker has left on a business trip to the coast. He will spend several weeks there. Edward O. Blackburn, of the Rothacker organization, is making a short sojourn in a Chicago hospital following a minor operation.

* * *

This week's announcement from Metro of features for review in their projection room stated that "Kisses" and "The Face Between" would be shown.

Charles Reed Jones has been engaged by W. W. Rarity, general manager of the Hamilton-White Comedies, as director of publicity for that company. Charlie, who has been in California since July, was formerly managing editor of Filmplay Journal and Photo Play Journal.

* * *

Peter Milne has joined the production staff of Pyramid Pictures, Inc., as head of the scenario department.

Milne is a familiar figure in Eastern production circles and in the trade throughout the country. Until recently he was with Famous-Lasky in the East, as one of a committee at work on the revision, editing and titling of the German series of productions released by that company. Previously Pete had served as continuity writer and titler when the Famous-Lasky Long Island studio was open for production.

Milne has a wide knowledge of picture and story values, having served a long apprenticeship to production positions, as motion picture reviewer for Motion Picture News, Wid's Daily and Picture Play Magazine. Last summer he completed the editing and titling of an important series of two-reel productions for Pathe before Famous Players called him back to work on its foreign series.

In his new position Pete will take active charge of the Pyramid scenario department and will, besides, prepare screen continuities and supervise the editing and titling of the completed productions.

* * *

Bert Adler, special representative for Distinctive Productions, Inc., starring George Arliss, has returned from a four weeks' trip in which he visited Chicago, Minneapolis, St. Paul, Seattle, Portland, San Francisco, Los Angeles, Salt Lake City, Denver and Omaha. Bert called at United Artists' Exchanges distributing the Arliss pictures, and also exhibitors who are showing this product.

* * *

No, no Grace, we must be firm. "The Vermillion Pencil" is not the dramatization of a lip stick.

* * *

The Londay Daily Times with its issue for February 21 published an attractive twenty-page moving picture supplement, called the Cinema Number. The section carried a mass of editorial matter of interest to the fans as well as exhibitors, and there appeared many pages of advertising copy.

* * *

Hiram Abrams is convalescing rapidly at his home following an operation that was performed last Sunday morning. Mr. Abrams' condition is so satisfactory that he is expected to return to his office next week.

* * *

Kathleen Clifford wants to know if Luther Burbank can't invent some asbestos vegetables that won't burn on the stove while the maid is talking over the phone.

* * *

Nate Robbins, of Utica, was a New York visitor recently.

* * *

Booth Tarkington's delicious comedy, "Clarence," which played for some time last season, has been purchased by Famous-Lasky for production by William De Mille.

* * *

Ben Friedman, of Minneapolis, is in New York.

* * *

Nat Levine has gone to Boston to close a deal for Plymouth Pictures in that territory.

* * *

A moving picture into which the interesting and picturesque spots of Hollywood will be incorporated is

Coming! The Old-Timers Dinner!

HOW long have you been in, on, or of, the moving picture business? Has it been ten years? If it has, you are an old-timer, a young old-timer, and you are eligible to attend the

OLD-TIMERS' DINNER

which will be held within a short time, and in a place, at a time, and price decided by the committee. Joseph Miles has consented to act as chairman of the credentials committee. The sentiment has been sounded and it's for the dinner and all that it will mean to those who are eligible to attend.

The committee will pass on your claims promptly. If you have put in ten years in this, the greatest of all businesses, finest of all human endeavors, send word to the undersigned in care of Moving Picture World, 516 Fifth Avenue, and send word today. You will want to be a part of it.

This notice has been run several times. A great many replies have been received. To those who have already signified their intention of taking part in the Old-Timers' Dinner, or will do so now, this opportunity is taken to notify them that in the near future they will be given full particulars by mail.

I take this opportunity of signifying my intention of attending The Old-Timers' Dinner.

Name .....

Address .....

.....

Ten years ago (or before) I was.....

.....

Don't hesitate. Why wait until the last moment? Send in the filled out blank today. You will want to be among those who will make the Old-Timers' Dinner a memorable occasion. FRITZ TIDDEN.

James Rolph, Mayor of San Francisco, helped Dan Mason, comedian in Paul Gerson Pictures Corp. comedies, over the rough places in obtaining a license to drive a bus through the city

Anna Q. Nillson has returned from her trip to Sweden.

* * *

Cecil M. Hepworth, the famous English producer, who paid America a fourteen weeks' visit to observe conditions in manufacturing and exhibiting, has arrived home. The London trade papers of recent date publish interviews with Hepworth on his trip and in each instance the producer is enthusiastic in praise of the way in which he was treated while in this country. His remarks on conditions are interesting, but too long to reprint here.

* * *

A. K. Anderson has been transferred from the Chicago Rothacker laboratory to the Los Angeles Rothacker-Aller plant, where he will be in the accounting department. At Chicago he had been an assistant to Treasurer H. J. Aldous.

* * *

A double bill flashed from the front of a New York theotre deals with life's highway:

"The Road of Ambition"—"Turn to the Right."

* * *

Winifred Dunn, a member of the R-C scenario staff in California, has resigned and is on her way East.

* * *

Could Robert Burns have had censors in mind when he wrote this: "Lord to account who dares thee call,
Or e'er dispute thy pleasure?
Else why, within so thick a wall
Enclose so poor a treasure?"

* * *

Overcome by escaping gas, Helen Ferguson narrowly escape death last Wednesday morning, and only the chance entrance of her mother into her bedroom saved the actress' life.

Upon retiring the night before, Helen said that she wanted to sleep late the following morning. When nine o'clock arrived, however, and Helen did not arise, Mrs. Ferguson grew uneasy and went to her daughter's room. The smell of escaping gas greeted her. After calling and receiving no answer, she entered the room but could not awaken the actress. Upon opening the windows and fanning her daughter, however, she managed to revive the girl.

It was found that the gas radiator valve had been accidentally turned slightly on, and the gas had been leaking for some time. Miss Ferguson was ill all that day, but recovered sufficiently to be up and around her bungalow by evening.

* * *

The March issue of the A. M. P. A. Bulletin has been distributed. The editor for this month is none other than Nat Rothstein, who has turned out a snappy issue. Most of the Bulletin is consumed with a long article that purports to give the low down on some of the prominent members of the A. M. P. A. Much space is also taken up with fine ballyhoos of the forthcoming Naked Truth Dinner. The Suspended Sentences column, by The Judge, is, as usual, good.

* * *

Lewis Carter, who has been unable to shake his boyhood nickname of "Nick," has joined the sales staff of the Associated First National Exchange at Atlanta.

* * *

Cecil B. DeMille made his initial appearance at the Lasky studio a few days ago after an absence of four months. The producer returned from his Continental vacation trip several weeks ago, but he has been recuperating from a severe attack of inflamatory rheumatism since his return. His recent visit marked his first actual appearance at the studio.

* * *

Recently an exhibitor held a school children's essay contest following a showing of one of Paul Terry's animated "Aesop's Film Fables," in which geese were the predominating characters. The essays were to deal with these birds. The exhibitor was tempted to award first prize to the following work:

"Geese is a low heavy-set bird composed mostly of meat and feathers. His head sets on one end and he sets on the other. A geese can't sing much on account of the dampness of the moisture. There ain't no between to his toes and he carries a toy balloon on his stomach to keep him from sinking. Some geese when they get big are called ganders and have curls to their tails. Ganders don't have to set and hatch, but they just loaf and go swimming and cat. If I was a geese I would rather be a gander."

* * *

William A. Bach, general manager of Famous-Lasky Film Service, Ltd., of Canada, with headquarters in Toronto, is a business visitor at the Paramount home office in New York.

* * *

Phil Gleichman, of Detroit, is in town.

* * *

Thomas Curran, special representative for Arrow, expects shortly to start on an extended sales tour through the Middle West.

* * *

An innovation in picture exhibiting in a week run house will be effected by Hugo Riesenfeld beginning Sunday, March 26, when he will present a different picture every day at the Rialto Theatre, New York. The novelty is in celebration of Paramount's tenth anniversary, and the seven programs will consist of reissues of features and comedies. Also there will be played each day a different overture. Among the films to be revived are "The Miracle Man," "Dr. Jekyll and Mr. Hyde," "Old Wives for New," "Don't Change Your Husband," "Behold My Wife" and "Male and Female."

It's a good idea and its probable success will be watched with interest.

* * *

David Hartford has succeeded William D. Taylor as president of the Motion Picture Directors' Association, a post of honor Taylor held three years.

* * *

Charles Ramage has been appointed temporary manager of the Associated First National Exchange at St. John, N. B. Succeeding J. A. Kraker, resigned, Ramage was transferred from the Toronto office, where he was a member of the sales force.

* * *

Film Follies, the house organ issued by Pat Dowling in the interests of Christie Comedies, now appears in a new dress. The magazine has commenced publication in rotogravure, and the first issues are pictorially attractive beside their usefulness to exhibitors and exchanges. Pat is to be complimented for instituting the change, and it is just another thing with which he may make Walt Hill jealous, which started when Pat, after a three year attempt, landed his famous razor back hog story in print.

* * *

The trail of short-haired girls leads to the "bobber" shop, says Owen Moore.

* * *

Joe Weil has left on a six weeks' sales tour on Export and Import business.

* * *

Recently they were using a mule in a Larry Semon comedy which was "owned and operated" by a colored man.

"Doesn't that animal ever kick you?" asked the comedian one morning, as Sam was trying to saddle the beast.

"No Sah, Boss," he replied with a broad grin, "he nevah done kick me, but he mighty frequent kicks where Ah's just bin."

* * *

A few screen statistics recently published in Loew's Weekly:

"The cigars smoked by Theodore Roberts, if laid end to end, would reach from Yap to Mattoon, Illinois.

"15,679 ladies ask the Answer Men of various fan magazines every month if Wallace Reid is married.

"Of the 8,802 editors who have mentioned Cecil B. DeMille's new picture, "Saturday Night," three refrained from making a wise crack about a bathtub.

"A star once wore the same gown in two successive pictures, but so many women got up and walked out of the theatres that the stunt was never tried again."

This is the dog, Blanco, which Charlotte Stevens brought clean from Chicago. He is about to take a nip out of Bobby Vernon, with whom his mistress is going to work in her first Christie Comedy. The dog's name is Blanco because there is a blank space where his broins ought to be

A CLOSE HARMONY QUARTET

Not singers, however. Their harmony is confined to promoting Paramount business. From left to right: Herman Wobber, district manager, San Francisco; Jesse L. Lasky, S. R. Kent and Adolph Zuckor. Photographed recently at the Lasky studio, Hollywood

In the Independent Field

By ROGER FERRI

The Passing Week in Review

STOP crying! Unloosen that band around your bankroll. Dust off your feet. Roll up your sleeves. And start *working*. Not for the coming hot summer. The coming summer will be no different than the preceding ones. But there's Fall—and, unless all signs fail, it will mark the opening of the biggest season in the history of independent endeavor in the picture business. You'll want to be prepared when the Fall comes around. But unless you start now you'll find yourself on the outside looking in. If you don't stop crying now, you'll find that you never can stop. Don't be a cry-baby; be a fighter.

LOOK over the situation in the business today. You need not be told what is the matter with it. You know and we know. Too much knocking; altogether too much idle talk. Where are those "birds" who gave out optimistic statements a year ago? They're probably trying to dig up a bankroll with which to keep up their existence. Cut out saying things you don't mean. Do less talking and more work. Stop knocking the business and those in it. If you don't like the business and those in it, now is the time to pick up your chapeau and get out.

THIS is not the only business that's lost money. The legit end has been hit just as hard—and perhaps harder. But you don't see Al Woods, Charley Dillingham, the Shuberts—who sunk more than $800,000 in their vaudeville venture in eight months—and others who suffered big financial losses kicking or issuing statements ridiculing their business.

HOW and why are we so sure that there will be a different tune played next season? Just look around. Talk to your manufacturers, your department store executives, your grocers, your bakers and the rest of them. They're all talking better times. They're all preparing for better times. What is the psychological effect of this sincere talk?—why, prosperity. Only the other day we heard a broken-down three-a-day vaudeville turn featuring "Hello, Prosperity." And that singer meant it, too. It's in the wind. And you can't stop the wind. They're talking and working for better times and with this condition we can not help but have better times.

AND now is the time for the independent man to get in line. We know it's tough going right now. We refused to take seriously the "bunk" statements on "optimism" issued by some folks last year. They didn't come from the heart. But today it's different. Everybody is looking ahead optimistically and more than willing to do his or her share to rush Mother Earth back to normalcy. And it's the duty of every man and woman in this field to carry on this work. Because the money isn't coming in fast enough to suit you today, don't squeal. Don't be a quitter or a gloom peddler.

HOP onto the boosters' wagon. Buf if you don't mean it—keep off. State rights pictures are in big demand—bigger demand than ever before. The day of the junk peddler has gone; the market is replete with pictures of box office value. State rights pictures, we will repeat, have been life-savers. They have made money for exhibitors where other productions contracted for long before they were made and which cost considerably more, were shown at substantial losses. Exhibitors want State rights pictures. The 1922-23 season will see this demand for independents increased one hundred per cent.

SO stop that bawling! If you haven't the moral courage to fight, slip out. Harry Rapf said the other day that it was not a case of bad business, but of too many bad pictures. In the vernacular of the street, Harry said a "big mouthful." The State rights market has contributed more than its share of big pictures to exhibitors at a time when "big things" were not encouraged. The quality features have made money. We have yet to hear reports to the contrary. Rapf's "School Days" was sought by a syndicate controlling some 40 leading theatres in the metropolitan district. Warner Brothers were willing to talk business, but when the syndicate wanted the picture for a "song," the proposition was turned down. But the Warners didn't stop there. They booked their pictures into independent houses and when all reports are finally in, it will have been shown that the picture grossed $100,000—a remarkable figure, a figure never before attained without the inclusion of the syndicate houses.

WHAT the Warners did others can do. Don't allow them to tell you otherwise. This syndicate ridiculed the independents, but today it will have to close up its theatres if the latter turn them down. But crying will never furnish you with the solution. You've got to do as the Warners have done—fight and boost. Be a booster of your business. It's dollars and cents you are after. And it takes just ordinary everyday common sense to get both. The Warners are going ahead producing big pictures—why? Because the public wants them, because when the new season comes around they will be ready to meet the demand.

ARROW, too, is planning big productions. Its experience with "Ten Nights In A Barroom" convinced it of the enormous possibilities of the State rights market. They are not crying—they're working, striving to get out more pictures as big as "Ten Nights." C. C. Burr of Affiliated Distributors, Inc., is spending considerable money turning out a series of big productions because he, too, is showman enough to know that better times are ahead. And he isn't going to be caught napping. "Burn 'Em Up Barnes" made a fortune for Burr, but before he gets through he'll land a few more fortunes. Equity Pictures likewise is out with a pretentious program.

THROUGH the kindness of the Weiss Brothers we got a glimpse of their masterpiece—and we use the word "masterpiece" because when the picture is finally completed it will be the talk of the year—"After Six Days," a massive spectacular production dealing with the Old Testament. This production has so many elaborately luxurious and realistic sets that to name them all would command an entire page. This production represents an enormous expenditure, but we saw enough the other night to willingly want to travel 500 miles to see it when completed. And the Weiss Brothers are spending because they know the coming season will earn ten dollars for every dollar they will have invested on the picture. They're boosters and showmen—not idle gossipers or junk peddlers. Join their class.

In the Independent Field

Syndicate Bookers Turn to State Righters; Arrow and Warners Refuse Their Proposition

HAVING suddenly been cut off by some of the big program companies the Keith-Proctor-Moss metropolitan circuit has turned to the independent market for productions with which to keep its screen busy. Until a few months ago few State Rights pictures had any chance of being shown at this syndicate's houses, although B. S. Moss never turned down a good box office possibility. With the Keith forces, however, the situation differed in that they were tied up with big companies which had contracted to deliver to them a specific number of productions annually. It will be remembered that on two occasions the Keith offices featured Charles Chaplin pictures at their premier theatre, the Palace, in New York.

The present situation is one that is most gratifying to State righters, although conditions laid down by the booking office of the firm assure the distributor very little profit. As a matter of fact the bids made by the combined circuits for the bigger pictures were so ridiculous that they were turned down without second thought. The price offered the Warners for Harry Rapf's "School Days" and Arrow's "Ten Nights In a Barroom" was not in keeping with the money those pictures have been drawing in independent houses and for that reason the Keith-Proctor-Moss proposition has been turned down.

"School Days" and "Ten Nights in a Barroom" have thus far led in the money-making class of State Right pictures, although "Where Is My Wandering Boy Tonight?" which was started on its career only a few weeks ago at the New York Criterion, promises to give them hard battles. However, "School Days" and "Ten Nights" have proven their mettle and the attitude taken by the syndicate bookers is entirely mystifying. Harry Rapf is authority for the statement that "School Days" already has been guaranteed to gross $100,000 in the metropolitan without any circuit bookings. Arrow's "Ten Nights" has not been shown in New York yet, although the Arrow officials will not have to submit to any circuit, for the picture, like the Warner feature, after its Broadway showing, will have no trouble getting good prices at the independent theatres.

The Columbia Burleque Company, which has adopted a continuous picture-vaudeville-policy at thirteen of its houses on the circuit, too, is making a bid for State Rights pictures. The burlesque authorities are planning a continuation of the policy next season.

The calamity howlers of the motion picture who have been pointing to the southern territory as being a fine example of the usual conditions existing in the motion picture business are respectfully referred to the information contained in a communication received by the Arrow Film Corporation, from Bill Conn of the Premier Pictures Corporation.

Mr. Conn, who is president of the Premier Pictures Corporation, came up to New York a short time ago and when he boarded a train for the sunny South he had a contract for "Ten Nights in a Barroom" for North and South Carolina reposing snugly in his pocket. Now he writes in to say that he has taken bookings for one week runs in the Rivoli Theatre, Columbia, S. C., starting March 15; the Academy Theatre, Charleston, S. C., starting March 22; the Alamo Theatre, Raleigh, N. C., starting April 3; and the Amuzo Theatre, Winston-Salem, N. C., starting April 10.

Bookings of "David and Jonathan," first release by Second National Pictures Corporation, a visualization of E. Temple Thurston's famous novel, are increasing in volume with each passing day, according to officials of the concern. Bookings of the second release, "Her Story," written and directed by Dion Titheradge, also are being made at a rapid rate, and many inquiries are being received regarding the third release, "The Night Riders," picturized from the Northwest adventure story by Ridgewell Cullu, which scored a notable success in novel form.

Among the theatres which hooked "David and Jonathan" for runs in March are the following: Boston Theatre, Boston; Band Box, Irving and New Strand, Chicago; Novelty, Apollo and Evaline, Pittsburgh; Family and Ruby, Philadelphia; Star, Huntington, Pa.; Grand, Johnstown, Pa.; Arcade, Carnegie, Pa.; Aris, Erie, Pa., and Keystone, N. S. City, Pa.

Week runs mean nothing in the life of one Sydney Samson, manager of the Grand and Warner office in Buffalo. In fact they are coming in so fast that his office staff is working at night to enter them on the books. The following houses have contracted to show "School Days" for seven-day runs: Shea's Hippodrome, Buffalo; Strand, Syracuse; Lumberg, Niagara Falls; Regent, Elmira; Regent, Dunkirk; Liberty, Corning; Shattuck Opera House, Hornell, and many others. Mr. Samson made a trip to Rochester and Syracuse last week and reports business picking up everywhere. Mr. Samson reports the Empire in Syracuse putting on a big campaign on "Dangerous Toys." Mr. Fitzer put an ad in the papers for sandwich men. One thousand applied. He hired some of them to carry signs about town warning folks as following: "Don't Play With 'Dangerous Toys.'" "Why Girls Leave Home" is being put on for a two-week run at the Rialto in Rochester. Dave Walsh put this feature on for a two-day run at the little Hippodrome in Buffalo last week and broke attendance records. Colonel Howard F. Brink continues to send in huge numbers of contracts.

Word from Harry Charnas' Standard Film Exchange of Cleveland that the Ohio censors have passed favorably on Equity's "Where Is My Wandering Boy Tonight?" without a cut was received enthusiastically by exhibitors in that State.

Warner Brothers received an interesting congratulatory letter this week from the warden of Sing Sing Prison, Ossining, N. Y., praising their "School Days" production, saying that it promoted the hardened criminals there to shed tears.

Emmett Moore is in the Middle West road, showing an Irish production. Moore is the showman who cleaned up a fortune with "Ireland a Nation" two years ago, after Walter McNamara turned it over to him for virtually a song.

"Ten Nights in a Barroom" has made such a distinct hit in eastern Pennsylvania that it is being revived there by stock organizations with equally good success.

Harry Rapf, producer of "School Days," "Why Girls Leave Home" and other Warner attractions, made the statement this week to a representative of The Moving Picture World that the screen adaptation of Gus Edwards' vaudeville sketch will grosa $100,000 in New York City and northern New Jersey, being the first picture to gross that amount without playing any of the circuit theatres.

Mike Grealis of Cleveland has acquired the Ohio rights to "The Parish Priest," which played to big houses at the Vitcory-Strand theatres in that city this week.

West Coast Independents Are Warring on "Wild" Schemers; State Rights Pacific News

LOS ANGELES—(Special)—A determined campaign against promoters who in the past have gathered a few thousands of dollars on the pretence of establishing a permanent producing unit as a means of keeping a few dishonest and idle actors at work, has been started here. There are hundreds of worthless short subjects, most of them impossible "comedies," shelved and representing public investment that runs into millions. The illegitimate activities of these promoters has developed an ill-feeling among those who were formerly inclined to invest in independent production. The practice is virtually killed, but the damage inflicted in the past has made its effect felt in various ways during the past few months, however.

Director W. Hughes Curran has started production on the second of the series of six five-reel Western productions starring "Big Boy" Williams, which Di Lorenzo, Inc., of New York, will State right.

It is estimated here that "I Am the Law," the first of a series of special productions Edwin Carewe will make for Affiliated Distributors, Inc., of which C. C. Burr is the head, will be completed by the latter part of April.

Molly Malone has been signed to play opposite "Big Boy" Guinn Williams in the five-reel Westerns being made here. Charles Stumar will handle the camera.

Production on the Clara Kimball Young pictures which Samuel Zierler of New York will finance will begin within a few weeks. Metro will release.

There is a report current in this section to the effect that Antonio Moreno, formerly with Vitagraph, will shortly announce his affiliation with an independent producing company.

Peerless Film Service of San Francisco has taken over the Coast territorial rights for all comedies distributed through Anchor Film Distributors, Inc., of Los Angeles.

"Another Man's Boots," an Ivor McFadden western, featuring Francis Ford, is being distributed through Anchor on the State rights plan.

P. B. (Ted) Dana, formerly with Arrow Film Corporation, is now general sales representative for Anchor Film Distributors, Inc. He is reported being on his way East this week, having been slated to make stops at Cleveland, Cincinnati, Indianapolis and Atlanta.

"The Jungle Goddess," which Col. Selig is producing for Export & Import, Inc., which will State right that serial, will be completed late in May, according to local information.

T. R. Coffin Productions, Inc., has started work on the third of the Jack Richardson comedies. The second has been completed and is entitled, "A Dummy Tailor." Bruce Mitchell directed.

Anchor Film Distributors, Inc., has established another office in the Wilshire building, which is midway between Los Angeles proper and Hollywood.

Billy Armstrong will be starred in a series of two-reel comedies to be made by a newly established firm. Ray Hunt will direct. Billy recently appeared in Mack Sennett Comedies. Pacific Films Company of Culver City will State right the comedies.

James B. Leong, the Chinese producer, whose initial production, "Lotus Blossom," is being State righted by National Exchange, is planning the production of several pictures dealing exclusively with Chinese stories and traditions. He has the financial backing of a group of wealthy Chinese business men on the Coast.

The Mission Film Corporation will for the next few months carry on its production activities at the Douglas Fairbanks studio. This firm is now completing "Carry On the Race."

The Morante Company of Long Beach is busy with the fifth feature of a series of eight Northwest Mounted Police stories. It is entitled "The Menacing Past," written by H. Inman Kane. George Cheshro is starred with Vivian Rich playing the leading feminine role.

Dick Hatton is producing "Phantom of the Hills," co-starring Maryon Aye and Bob Reeves.

"Riding Wild," with a star including Roy Stewart, Marjorie Daw, Wallace Beery and Johnny Walker, has been completed and is ready for distribution. Western Pictures Exploitation Company will distribute it.

Di Lorenzo Gets "Lotus Blossom"

Di Lorenzo, Inc., announced this week that it had acquired the foreign distribution rights to the James Leong special, Chinese feature, "The Lotus Blossom," being State righted by National Exchanges, Inc.

In the Independent Field

Eddie Polo to Make Six Serials; Explains State Rights Program

Eddie Polo, well-known serial star, and at present the producer and featured player in "Cap'n Kidd," first of a series of six special serials which he will make for distribution on the State rights market, has issued the following statement:

"Tis is the first statement I have ever issued to the American exhibitor through the trade press in all my years before the camera. For eight years I have been starred by Universal in countless serials. I may say with pardonable pride that my pictures have been very successful. If they had been otherwise Universal would have long ago discontinued my services as a serial star. The company has treated me fairly; I have no complaints to offer. I felt, however, upon the expiration of my Universal contract that I could accomplish a good deal more as the star and head of my own company, and since it is the natural aspiration of everyone to some day branch out on his 'own,' I obtained my release from the Universal Company when the opportunity prescnted itself.

"My decision to enter the producing business was not the result of a personal whim to have myself exploited as the head of my own company. It was the result of many years of careful deliberation and thought. Perhaps I might have formed my own producing unit sooner had I not been under contract with the Universal Company.

"I am not unmindful of the obligations I have committed myself to in the formation of my own company. I realize that I will have to make bigger and better serials than ever before—and what is more, justify the confidence which those exhibitors who have booked my pictures in the past have in my present plans. I *shall* justify that confidence, and to this end have surrounded myself with as capable a producing unit as is to be found in any studio in the country. That old press agent bromide: "no expense will be spared to make the picture a success" will be rigidly adhered to—and to see that this is enforced I personally will be in charge of the company's purse string.

"As the head of my own company, I shall enjoy that freedom which is so essential to the making of a really big picture. I shall not be hampered by the usual red tape in production circles. The production chief won't have to wire Eastern headquarters if he can do this and that or go here or there if occasion demands. I will do what I think I should do—and do it.

"My pictures shall be sold direct to the State rights buyer, and I shall see to it that he gets it at a price at which the exhibitor may book it at a safe margin of profit. Every territorial contract shall be approved by me before closed."

GUS L. SCHLESINGER
General Manager of Warner Brothers' Foreign Department

Burr Starts Exploitation Campaign on Carewe Film

Announcement came from Affiliated Distributors of a nation wide publicity campaign, on "I Am the Law." This new snow picture, now in the course of completion on the coast under the direction of Edwin Carewe and featuring Alice Lake, Kenneth Harlan, Rosemary Theby, Gaston Glass, Noah and Wallace Beery and Hector Sarno, will be singularly interesting to the industry generally from a publicity standpoint because of a radical and pioneer departure from the beaten path of advertising, developed heretofore only in a very few instances by several of the larger organizations will be put to a very definite and decisive test over a period of time that is calculated to prove just to what extent the distributor of a picture can market his reels in a manner similar to that used in the distribution of commercial products.

In addition to trade paper and billboard campaigns every fan magazine on motion pictures in the country will carry the advertising message of the production. Extensive space will be reserved in leading newspapers of key cities coincident with the first runs. Rotagravure sections will carry reproductions of the stills and special stories are now being syndicated to all agencies for general circulation.

French Producer Here with Films

Henri Diamant-Berger, a prominent French producer, is in New York with prints of the French version of "The Three Musketeers," which is 47 reels in length, and "The Bad Boy," starring Chevalier, the Casino De Paris star whom Charles Dillingham will feature in a musical show next Fall. M. Diamant-Berger announced that he will produce "Twenty Years After" by Dumas, late this Summer. It will be in 40 reels. He announced, too, that he has signed Georges Carpentier, the European heavyweight champion, for a series of pictures. He will be in this country three weeks.

Houdini Feature Is Ready

"The Man from Beyond," which has been cleverly exploited within trade circles during the past few weeks, is in the initial production of the Houdini Pictures Corporation. Houdini, the handcuff king, who has starred in serials, will be starred in this feature. He will also make personal appearances in conjunction with showings of the picture, which is being State righted.

M. P. T. O. A. Oppose Obenchain Film

The Motion Picture Theatre Owners of America this week issued a statement condemning "The Man in a Million," starring Ralph Obenchain in a film dealing with the philanthropy of that man toward the girl he loves. The M. P. T. O. A. takes the stand that the picture should be given the "same adverse treatment as was given the Clara Hamon Smith picture."

Federated Lose Hallroom Comedies

Coast Film Sales Company of Los Angeles, of which D. J. Chatkin is the head, has bought outright the United States and Canadian distribution rights to the next series of 26 Hallroom Boys Comedies, produced by Jack and Harry Cohn on the Coast. The series is at present being handled by Federated.

Weiss Claiming First $1,000,000 S. R. Production

Louis Weiss, of Weiss Brothers' Artclass Pictures Corporation, this week issued a statement announcing ownership to what he says is the first million dollar production ever distributed on the State rights plan. Mr. Weiss directed attention to the fact that "After Six Days," the feature film based on the Old Testament, was three years in making and employed 300 well-known continental actors and actresses and at least 20,000 extras. He added that the production was made in five different countries, not to mention the construction of the big scenes and the making of hundreds of special properties and costumes.

Mr. Weiss further stated that more than one hundred thousand feet of negative film was exposed. Weiss Brothers announced that the feature was 66 reels in length when received by them.

Sarno Joins Edwin Carewe

Word from the coast brought information to the effect that Hector Sarno, a well-known player in outdoor productions, has been added to the all-star cast with which Edwin Carewe is producing "I Am the Law" for Affiliated Distributors, Inc.

"From Hand to Mouth"

"From Hand to Mouth" is the title of the next Hallroom Boys' Comedy series, starring Sid Smith and Jimmie Adams, produced by Harry Cohn for Federated Exchanges, Inc.

New York Visitors

S. Barrett McCormack, managing director of Allen Theatre, Cleveland; Ben Friedman of the Freidman Exchange, Minneapolis, and Sam Bradley of Bradley Feature Films of Cleveland, visited New York this week. McCormack and Bradley are here to dispose of the national distributing rights to the Cleveland-made picture, "False Fronts."

Praises N. E. Film

D. K. Wellington, Chinese ambassador to this counrty, was enthusiastic in his praise of "Lotus Blossom," the National Exchanges, Inc., special dealing with Oriental passion, intrigue and daring. The picture was shown to Mr. Wellington at the Chinese embassy in Washington, D. C.

In the Independent Field

Big Premier for "Your Best Friend" in Quaker Theatre

"Your Best Friend," the Warner Brothers' production, produced by Harry Rapf. starring Vera Gordon, was scheduled to be given an elaborate first trade showing at Stanley's Carlton Theatre, Philadelphia, on Sunday night, March 19. Lou Berman, of Independent Film Corporation, of Philadelphia, which controls the Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, Virginia and District of Columbia rights to the feature, arranged the showing which will be opened with a prologue, staged under the personal direction of Harry Rapf.

A WINNING WINDOW
Is a big asset for Arrow Photoplay Company of Denver in putting over Equity's Clara Kimball Young Features

Independent Production in the East Is On a Big Boom; Syracuse Firm to Film Here

Independent production in the East is on the boom, judging from reports that have poured into this department during the past few weeks. This week announcement was made by the Syracuse Motion Picture Company, which includes Hamilton Smith and Arthur A. Cadwell, of New York, and Thomas K. Smith, William Wiard and Edward H. Dann, of Syracuse, that it will shortly start production on its initial picture at the Metro Studio in Sixty-first street, New York. Hamilton Smith, who is one of the most popular film men in this country, in addition to being general manager of the company, will also direct and personally supervise production. He is said to have written more than 500 stories for the screen.

The Syracuse Motion Picture Company has been capitalized for $500,000, representing 50,000 shares of 8 per cent. preferred stock par value $10 and 150,000 shares of common stock no par value. Thomas K. Smith of Syracuse is counsel for the company, which will also produce in Miami, Fla. Production in New York was scheduled to start Monday, March 20. The identity of the players has not yet been made known.

Production at the Fort Lee, N. J., studio on the initial Eddie Polo serial, "Capt. Kidd, Jr.," is well under way. A number of exteriors were taken during the past few weeks at Miami, Fla. The entire company is now in New York and daily commuting to Jersey.

The Pine Tree State Pictures Corporation, a Maine producing unit, which is producing James Oliver Curwood features for Arrow Film Corporation, has completed its third picture and has started work on ths fourth one. Initial production started this week at ths Paragon studio at Fort Lee, N. J.

Headed hy officials of Arrow Film Corporation, a delegation of exchangemen, exhibitors and trade press representatives visited the Paragon studios at Fort Lee, N. J., to watch production on the fourth Pins Tree James Oliver Curwood picture.

While Harry Rapf, producing genius for Warner Brothers, will next month go to the West Coast to start production on the first of three features he will make for that firm this year, William Nigh, who directed "Why Girls Leave Home," "School Days" and "Your Best Friend," will soon start work in New York on a new picture for which he is reported to he writing the story.

On his return from a sales tour Ivan Abramson will start production in ths metropolitan territory on a new picture, which will he ready some time in the late fall, according to reports.

William Nigh will direct "Little Heroes of the Street," according to unofficial reports, whils Harry Rapf will turn out "Brass" and "Main Street," the latter heing slated to he made in Minnesota.

Lee-Bradford have every reason to congratulate themselves hecause of the fact that a number of critics characterized "Determination" as heing an English picture made in England. On the contrary, "Determination" was made at Fort Lee and the picturs is so perfect, in detail, that many are willing to het that it was taken on the other side.

The Medhury Screen Comedies, Inc., is a new comedy producing corporation formed in New York hy John P. Medbury, the New York Evening Journal "columnist," starring him.

Lee-Bradford will make a series of feature pictures at the old E. K. Lincoln studios in New Jersey.

Ths statement was made this past week that the Hamilton Pictures Corporation, affiliated as a subsidiary with Famous Players-Lasky Corporation, controls the rights to approximately 152 European productions which have not yet heen released.

Between You and Me

STAR names as box office pullers are seemingly passing out, for the biggest money-makers had no established names. The public has been "shopping" and will keep on doing so—not for names, but for productions.

A practical joker had a lot of fun last week at the expense of a Chicago exchangeman. The joker was none other than a salesman for one of the national organizations. When he entered the office he was met by a flapper who sought to ascertain the nature of his business. For a joke the salesman said he was a sheriff. The girl delivered the message, but was instructed to tell the caller that Mr. Blank was on the coast and would not return until three weeks later. The salesman left. A couple of hours later he ran into his friend in a restaurant. Mr. Blank seemed worried and was questioned by the salesman who had all he could do trying to keep from laughing. The exchangeman opened his heart: "Listen, Moe, the sheriff was at my office. I got to sell my place. I've got three wecks in which to do it and you've got to help me either sell or dodge that sheriff. I don't know what he wants, but I'm not taking any chances." Finally, the salesman exposed the joke. But Mr. Blank didn't laugh. He dropped his sandwich and, extending his hand to the salesman, said: "Come around this afternoon and show me what you've got. I'll buy, but you'll have to take a note." Late that afternoon Mr. Salesman sold his pictures—but not to Mr. Blank.

Sam Zierler, president of the Commonwealth Pictures' Corporation, of New York, and who is said to be financing the Clara Kimball Young productions, which Metro will distribute in every section except New York, is apparently going after big business. Sam made C. C. Burr, producer of the Johnny (Torchy) Hines comedies, a proposition to take over the series, but the deal has not yet been closed, although the enterprising Mr. Burr is considering it.

The Sacred Films, Inc., producers of the Bible series of two-reelers, are sparing no effort getting material tieups to help exhibitors put over their pictures. The firm has established an Information Bureau, which, according to Ernest O. Van Pelt, who is here representing Sacred Films, Inc., is dedicated to giving data concerning the Bible pictures to patrons of picture houses. Incidentally, Sacred Films, Inc., have turned out interesting booklets on each of the episodes.

Pete Smith, who was in New York representing Marshall Neilan, is authority for the statement that Wesley Barry, whom Warner Brothers have signed for two pictures, will be released to the latter on May 1. According to jovial Pete, Barry will be busy working on Warner pictures, for eight weeks, which means that alert showmen can expect two more big Wes Barry pictures from the Warners late in the summer. The first will be "From Rags to Riches."

"Ten Nights in a Barroom," "Where Is My Wandering Boy Tonight?" and pictures of like melodramatic titles are going to be the means of ruining many "imitators," judging from plans some of them have announced. Some of these producers have bought right and left, paying little or no attention to the entertainment value of the pictures, but, on the other hand, straining every effort to grab stuff on which they could hang some sensationally melodramatic titles. The wise showman is keeping his eyes and ears open and refraining from buying or tieing himself up too far ahead.

The break between the Warners and Federated did not come as a surprise, for the action was anticipated by some well-informed circles some time ago when it became known that Federated was not to handle the Warner serial. The Warners, according to authoritative information, are planning the production of eight big pictures annually and all efforts are now being concentrated on an expansion of production activities of the popular brothers.

Billy West Comedies Will Be Handled by C. B. C. Firm

Distribution rights to a new series of comedies, featuring Billy West, has been secured by the C. B. C. Film Sales Corporation, it is announced this week. By the terms of the agreement made between C. B. C. and Billy West, a new series of twenty-six two-reel original comedies which that comedian is to make. The series will, it is said, be something new and original in the comedy production line, Mr. West having come East for the special purpose of making a canvass of exhibitors to learn their wants and needs in the comedy production line. Production will start in a few weeks.

Harry Charnas

President of The Standard Film Co. of Cleveland

BUYS

The B. F. Ziedman Production

"Where is my Wandering Boy Tonight?"

Harry Charnas, known to every independent in the business, buys "WHERE IS MY WANDERING BOY TONIGHT?" for the States of Ohio,—Kentucky,—Michigan,—Western Pennsylvania, and West Virginia. Charnas KNOWS box office winners, and every exhibitor in his territory knows it too. Convincing evidence is the fact that hardly before the ink was dry on the contract, Charnas arranged a magnificent SPECIAL EASTER PRESENTATION at the Allen Theatre, Cleveland, for the week of April 16th. . . . Add to Charnas' judgment, the combined judgment of such independents as Sam Zierler of Commonwealth, N. Y.—Sam Grand of Federated of Boston,—Joe Friedman of Celebrated Players of Chicago,—Ben Amsterdam of Philadelphia, and Charles Stephenson of Stephenson Attractions, Ltd., of Canada and you've got the combined judgment of the biggest independents of the industry. These men know box office pictures. EXHIBITORS:—Communicate with the Independent exchange in your territory and BOOK NOW. 75% of the territory already sold. INDEPENDENTS:—Communicate with us today. Get in before it's too late. It's a clean-up for exchanges and exhibitors alike.

EQUITY PICTURES CORPORATION

723 7th AVENUE, NEW YORK

In the Independent Field

WHEN "YANKEE DOODLE, JR.," CAME TO TOWN

A revolution seemed like a toy, for this fearless son of Uncle Sam was as spontaneous as the fireworks his father made. Anyway, above are three telltale scenes from M. J. Burnside's big box office bet

National Opens Third 'Change in Cleveland

National Exchanges, Inc., opened the third of its own exchanges this week, giving it the corporate name of Buckeye National Exchange, Inc. The exchange is located in Cleveland, being located at 514 Exchange Building. George W. Wilson, well-known to Ohio exhibitors, will manage the office with Frank Greenwald assisting him. This information was contained in a statement made this week by Walter L. Johnson, president of National Exchanges, who recently announced other exchanges in New York and in Chicago.

The Neil Hart and William Fairhanks productions, handled through the Seattle office for the northwest territory, by Greater Features, Inc., are in demand and hooking rapidly, particularly in Seattle and Denver. According to the prediction of J. T. Sheffield, secretary-treasurer of the Seattle end, Neil Hart will be the most popular character appearing in Westerns, before another year is up, having risen rapidly in popularity among northwest theatregoers, and being at the present time one of the leaders.

A deal was closed recently wherehy Theo. Johnson, of Seattle, secured "His Nihs," featuring Chas. (Chic) Sale, for the territory including Washington, Oregon, Montana and Idaho. Mr. Johnson reports the feature hooked for first run at Jensen & Von Herberg's People's Theatre, Portland, opening March 18th. "His Nihs" will he handled through the office of the Reliance Distrihuting Corporation, 2016 Third avenue, Seattle.

Harry L. Gihson, one of the hest known film men in the West, is now handling hookings for "Why Girls Leave Home" and "School Days" for Colorado and Wyoming. C. H. Odom is on the road in the same interests for the State of Washington.

The Reliance Distrihuting Corporation, Theodore Johnson, president; N. S. Brewster, secretary, will handle independent productions for the Northwest territory. At the present time they have the following available: "The Battlin' Kid," "Outlawed," "Midnight Riders," "Isle of Destiny," "Naryana," "Branded," "The Edge of Youth," "The Thinker."

Prosperity = Money
Boost
Prosperity Week

Many Exchanges and Distributors Seek Rights to "Yankee Doodle, Jr."

In substantiation of the contention of this department that M. F. Burnside's "Yankee Doodle, Jr.," promises to be one of the biggest box office bets of the year, comes a deluge of letters and telegrams from exchanges from virtually every part of the country seeking further data on this production. Incidentally, five national distributors, program and independents, had their representatives view the picture and after being satisfied that it is everything this department said it was, these firms opened negotiations, but none was able to make a satisfactory proposition.

Mr. Burnside, confident that the State rights field offers the opportunity for a maximum return on such a production as he possesses, this week announced that he will release it on the State rights plan after it had been shown in several centres. Mr. Burnside at his headquarters at Hotel Astor received scores of wires from shrewd showmen who sought his terms for immediate bookings.

Announcement was made this week by Mr. Burnside that Milton Crandall, who needs bow to no exploiteer in this business, will handle the exploitation on "Yankee Doodle Jr." Mr. Crandall "put over" Clara Kimball Young in no uncertain way, getting for that star more front page publicity than she could hope to have secured otherwise for a lifetime. The popularity of Clara Kimball Young today is in a very big way due to the splendid campaign conducted for her under the personal supervision of Mr. Crandall.

S. Barret McCormack of the Allen Theatre, Cleveland, the showman who has established many independent winners, will stage the world premier showing at his spacious house right after the Lenten season. Crandall will cooperate with him in the exploitation and presentation.

Charnas Buys "Where Is My Wandering Boy Tonight" for Ohio; Censors O. K. Film

Harry Charnas, president of the Standard Film Exchange, of Cleveland, indorsed the judgment of Ben Ansterdam, of Philadelphia; Sam Grand, of Boston; Charles Stephenson, of Toronto, and others, when he purchased the Ohio rights to Equity Pictures Corporation's super feature special, "Where Is My Wandering Boy Tonight?" Another interesting fact concerning this sale, which was consummated last week, was that the fastidous Ohio Board of Censors passed the production without a single cut, this being an achievement which in itself is worthy of more than ordinary attention, for the number of features allowed to be shown without a cut in that state can be counted on one's fingers.

S. Barret McCormack, managing-director of the Allen Theatre, of Cleveland, will give the production an elaborate showing at his now famous theatre during the week beginning April 16. The picture is being alrcady extensively advertised in Ohio in co-operation with Equity's enterprising exploitation department. According to J. I. Schnitzer, president of Equity, that firm has placarded the entire country with 24-sheets.

Another sale on the picture was made this week to Joe Goodstein, of Arrow Photoplays Company, of Denver, Seattle and Salt Lake City, who bought for those three territories. Other negotiations are pending, Equity reports.

Honors "Call From The Wild"

The National Board of Review of Motion Pictures has named "The Call from the Wild" as one of the six pictures produced during the year which the board considers exceptional. The standard of criticism of this board is entirely aesthetic, the moral fitness of each play considered having previously been passed upon by the National Board of Censors. The picture features Frankie Lee, the cripple boy of "The Miracle Man," and "Highland Laddie," the wonderful collie dog, whose mother is owned by Mr. Hayes.

The Pacific Film Company is now centering all its efforts on "The Able-Minded Lady," starring Henry B. Walthall; "The Girl from Rocky Point," all-star production, with Ora Carew, Walt Whitman, Theodore Von Eltz, Gloria Joy, and "The Forest King," with Reed Chapman and Lillian Hall.

Alexander Buys Backer Franchise

James H. Alexander, of Columbia Film Service, of Pittsburgh, according to Franklyn E. Backer, has acquired a franchise for the entire output of Amalgamated Productions, Inc., which will be State righted by East Coast Productions, Inc.

Snapshots No. 22

Twenty-nine stars appear in the 22nd issue of Screen Snapshots, the popular screen magazine produced by Jack Cohn and Louis Lewyn for Federated Film Exchanges, Inc.

In the Independent Field

Zena Keefe Starred in Pine Tree Production "Love and the Law"

Carl E. Milliken, treasurer Pine Tree Pictures, Inc., Portland, Maine, is in New York supervising production of the latest James Oliver Curwood picture, now being produced under the personal direction of Dell Henderson, at the Paragon Studio, Fort Lee, N. J. The working title of this production is "Love And The Law."

Mr. Henderson has selected an exceptionally strong cast, among whom are such favorites as Zena Keefe, Gypsy O'Brien and J. Barney Sherry, besides many other popular players.

This Curwood is a story of the big snows and all of the exteriors were filmed in the vicinity of Portland, only the interior are being made at the Paragon Studio. A special town was built for this picture which is said to be the most elaborate and expensive production yet made by the producers.

The Curwood productions are reported exceptionally strong favorites among State Rights men by the Arrow Film Corporation who points to the enviable booking records being made by the exchanges who have already handled "God's Country and the Law," and "The Girl from Porcupine," the first one of this series to be made by Pine Tree Pictures and released by Arrow. The present production is scheduled for an early release date, as Mr. Henderson expects to finish shooting this week and will immediately begin cutting and titling.

Many Bookings on "Felix" Films

The new series of "Felix" Cartoons, Miss M. J. Winkler points out, the product of which is distributed on the state rights market, has been contracted for and shown in such theatres as Grauman's million dollar theatre in Los Angeles, the imposing Des Moines Theatre in Des Moines, the discriminating Rivoli Theatre in New York, the chain of Finkelstein & Ruben theatres in Minneapolis and St. Paul, the Marcus Loew theatres in New York, the Abe Blank circuit of theatres in Nebraska and other representative motion picture playhouses in all sections of the country.

Flora Finch in "Torchy" Comedy

Flora Finch, the well-known comedienne, will son be seen to advantage in Johnnny Hines' latest comedy which is temporarily called "Torchy's Hold-up." This latest "Torchy" is a crook story that is said to give the inimitable Hines many opportunities for worth while gags, without any recourse to slapstick or other artificial means of obtaining laughter.

Newsy Gossip Of The Trade

WALTER PRICE, former manager of the Buffalo A. P. Exchange and recently with Metro as salesman, has been appointed general manager of Niagara Pictures Corporation in the Warner building, 256 Franklin street. Mr. Price is now in New York arranging for the purchase of some big features to add to the Niagara program. George Williams and T. J. Leonard are being retained as members of the sales force. In connection with the recent arrest of Dave Levy and Mr. Williams, it developed when the case came before City Judge Keeler that the only thing which actually belonged to Niagara was $10 worth of advertising material, which the men admitted taking. On their plea to petit larceny, sentence was suspended. Mr. Price says that the arrest of Mr. Williams was a mistake and he has been re-employed by the company. David and Levi Ruslander are the financial backers of the corporation. Mr. Price announces that more men are soon to be added to the staff.

Bill Underwood of Specialty Pictures Company of Dallas, Tex., is a firm believer in the future prospects of improvement in the business and consequently has closed a deal that virtually took every cent he owned. Here are the bigger productions for which Mr. Underwood has just closed: Warner Brothers' "School Days," "Ashamed of Parents," and "Your Best Friend," with Vera Gordon; Arrow Film Corporation's "Ten Nights In a Barroom," "Parted Curtains" and several others.

Another Dallas corporation figured in a recent important sales deal when the Southwestern Film Corporation there purchased rights in their territory to the entire output of Ivan Abramson. The pictures involved are "Mother Eternal," "Someone Must Pay," "Echo of Youth," "Fountain of Youth," and others. From the Pacific Film Company it bought "The Girl From Rocky Point."

Federated has opened a new exchange in Charlotte, N. C., with T. O. Tuttle in charge. The branch will take care of distribution of Federated product in North and South Carolina. Maurice Mitchell, head of the Atlanta Federated exchange, founded the Charlotte office, which is located at 11½ South Church street.

W. H. Engleman and H. S. Mather are now personally supervising the Equitable exchange at 138 West Seventh street, Cincinnati, from where they are distributing to exhibitors in southern Ohio and Kentucky.

State rights distributors in general will be pleased to hear that at a recent meeting of the Exchangemen's Association of Toronto, a resolution was passed providing for immediate paying of C. O. D. delivery of all films.

Incidently the association also elected the following officers: Chairman, L. M. Devaney; Vice-Chairman, M. Fisher; Secretary-Treasurer, Major A. H. Arthuthnot.

Otto Schroeppel has resigned as booker at Niagara Pictures Corporation, Buffalo, N. Y., and has been succeeded by George Williams. Niagara has taken over the Western New York distribution of Second National pictures.

David L. Segal of the Royal Exchange of Philadelphia, reports first run theatres in Reading have closed for "Determination" through Carr and Shad and is booking strong. Herbert Hayman, formerly of the Famous Players, has been appointed sales manager of the Royal.

"Sherlock Holmes" is receiving the cooperation of the daily newspapers, which are publishing these detective stories in Philadelphia and throughout Eastern Pennsylvania with big results for the exhibitors.

L. Korson and B. Amsterdam of the Masterpiece, Philadelphia, gave a trade review of "Where is My Wandering Boy" at the Karlton theatre, March 10th. A large body of exhibitors and members of the press attended and were enthusiastic in their praise for the picture.

"The Line Between," featuring Jesse James, Jr., released by the Red Seal of Philadelphia, opened at the Academy of Music, Lebanon, Pa., for three days and did a big business. W. R. Priest, the manager, is receiving many bookings here in first run theatres.

M. I. Filkins, district manager for Merit in Buffalo, dropped into Albany last Saturday. He reports business good, and what is more to the point, is backing up such assertions with figures. In fact, the February receipts lacked but $124 of being double those of December.

Brig.-Gen. Charles H. Cole, who is treasurer of the Bay State Film Company of Sharon, Mass., is exceedingly busy these days with American Legion matters, as the Massachusetts state commander. He is very popular with the boys and they highly appreciate his stand on adjusted compensation and the bonus bill, which he describes as "nothing but an act of justice and square dealing on the part of the Government to its soldiers."

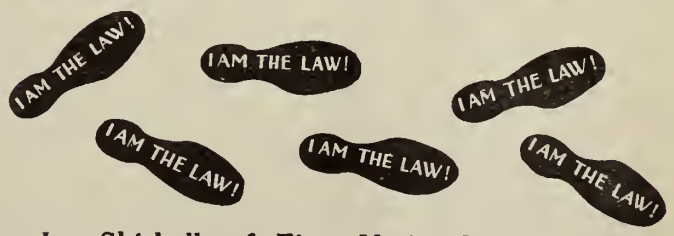
F. W. Moore, of the Second National Pictures Corporation, Pittsburgh branch, has resigned his position with that concern and is now in Farrell, Pa., managing the new Capitol theatre, owned by the Stabl Brothers. Mr. Moore is no stranger in Farrell, on the contrary he is right at home there, having been a pioneer exhibitor and having been the originator of Sunday shows in that town, which are still in vogue at the present time.

Walter L. Johnson and R. C. Cropper, president and general manager respectively, of National Exchanges, Inc., spent a day recently with Harry Megowan, manager of the Apex Exchange, of Pittsburgh.

U. S. M. P. Corp. to Start New Picture Series

The United States Moving Picture Corporation, producer of "Determination," the ten-reel special, through its president, James W. Martin, this week announced that it had leased larger quarters in the Fisk Building, New York, 250 West Fifty-seventh street. It is also planning the production of a new series of pictures, the first of which will be started May 1.

FOLLOW



Joe Skirboll, of First National, Pittsburgh

He bought "Burn 'Em Up Barnes" before it was finished.
He grabbed "I Am the Law."

He says, with a "sure fire" director like Eddie Carewe **—a snow-picture—a cast like Alice Lake, Kenneth Harlan, Rosemary Theby, Gaston Glass, Noah Beery, Wallace Berry, Hector Sarno, and a host of others—**
How can you go wrong?

EDWIN CAREWE
PICTURES CORPORATION
B. P. FINEMAN, Pres. B. F. ZEIDMAN, V-Pres.

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In the Independent Field

History of State Rights
Intimate Resumé of Growth of Market

By JOE LEE

(EDITOR'S NOTE—With this issue Mr. Joe Lee, one af the most successful explaiters, whose experience in the State rights market includes not only successful explaitation, but buying and selling as well, presents his faurth article of a timely series dealing with the progress af this market. The articles are bath entertaining and instructive and are recammended to all aur readers.

THE trickery of Mr. Blank and the downfall of Mr. Goofus, who as a restarauteur, was loved and respected by his fellow citizens, soon reached the ears of exhibitors, to whom Blank was known as a particularly shrewd, but not too honest film salesman.

This type of operative did much to disgust exhibitors; he kept the legitimate exchangeman from doing the bulk of business they were entitled to. Honest film men, ambitious salesmen, with executive ability have been made to suffer through the highway tactics of these crooks.

This type has encouraged "bunk" and "bull." Why have them in the business? Why this exchange of bunk?

It has taken the State righter a long time to push this type off the map—and the effort has been almost successful. But there still are a few who go out into the territories with exaggerated stories, impossible carnards. In some cases, they succeed in landing a bankroll. But these are very few and quickly discovered.

The State rights market has made progress in the past three years and the "surething" man has made his exit. A few have tried to pull these ancient stunts, but in ninety-nine cases out of every hundred they have been literally caught with the goods and handed their walking papers.

In my next article I will cite some particularly notorious cases in which these crooks played a prominent but ultimately fatal role.

For a moment or two, permit me to cite the experience of a friend to illustrate the tactics of certain persons. A certain salesman arrived in Minneapolis not so long ago, positive that he could make a cash sale. He based his positive expectations on what he had heard from other salesman who told him that they encountered no troub'e whatsoever in turning their product into cash.

He met a first run exhibitor and screened the picture for him. Subject was good and given a first run contract at a good price. But he could not get cash proposition from any of the exchanges. He had learned his lesson. Here was a first run exhibitor willing to stake his house by booking the subject, but no exchange with money to buy it. And the other salesmen had told him he could get cash! The best he could get was a percentage proposition, the exchanges arguing the point that they obtained all their films that way, adding that "of course, they were not the calibre of your productions but with the exception of specials all firms were bought that way and all films look alike to us."

That was the reception this salesman got. I happened to be in Minneapolis on this particular occasion. I saw posters in some exchanges of pictures on which I had not seen a single line of advertising in the trade publications. And yet these exchangemen intended interesting the exhibitors.

And in that same city I know there are three prominent exchanges with ample money to pay cash for pictures—and they do pay cash for the *specials* which are certain of good first run showings there. But the vaults tell the true story, for they are literally choked with films obtained by exchanges on a percentage arrangement with the national State rights producer. Most of these pictures are worthless or their owners would never have allowed to let them go at that basis. Others will never take in enough to pay for the production.

It's this sort of junk—stuff that the owner knows is worthless, stuff that the owner has so little confidence in and will let go on any percentage arrangement—that is preventing those with real product from getting cash for their pictures. And if this junk were eliminated entirely the entire independent market would be considerably better off. I am merely jotting down my observations and in doing so have the best interests of the field at heart, for I believe that the coming season will be the greatest State rights and independent year in the history of the business. And it is in anticipation of these coming big doings and to expose certain detrimental conditions, which must be eliminated immediately, that I consented to write this series.

This series is being written with but one thought in mind—to improve the existing conditions, to point out errors of the past in the hope that they will not be repeated. The illegitimate operative in this field, as in all other branches of show business, lives but a short life.

I expect and intend to expose certain deals that were so crooked that even some of the shadiest invaders the market has known dared not touch. These will be published so that nothing will have been left undone to bring the truth to those who have everything and are willing to stake their all in this prosperous market. The crooks are on their way out, but they should be made to shatter all sprint records in making their exit and, so, if this series should hasten their departure no harm will have been done.

Thus far the series has been one long string of what in the vernacular can be termed "hard-luck" stores. Forthcoming articles, while citing specific instances of wrongdoing by certain dishonest persons, will deal with the many improvements made in the State rights market.

Next week I will tell you how alert State rights men—men who have made possible the success of independent production and distribution—sold pictures for cash *with the panic an.*

(Continued April 2)

CRANKING IT UP WITH
Alice Lake, Kenneth Harlan and Gaston Glass, stars in Edwin Carewe's "I Am the Law," which C. L. Burr's Affiliated Distributors will State right

Select Pictures, Ltd., Will Have S. E. Morris as Its Head; News of Export-Import Field

Select Pictures Corporation will have its own distributing organization in the British Isles, according to information given out this week. Sam E. Morris, general manager of Selznick Enterprises, will leave for London within a few weeks for the purpose of forming Select Pictures, Ltd., which he will head. This firm will handle the distribution of Select pictures in the British Isles from the London office. Until a few weeks ago Select pictures there were handle by Walturdaw.

Recently a contract was made with Pathe Freres Cinema Ltd., but it is understood that this arrangement provides for the distribution of only a few of Select pictures. The rest of the Select product not already contracted for will be handled by the new organization. Mr. Morris leaves on the Aquitania April 11.

British film interests can sympathize with their American cousins, for the reason that they, too, are confronted with threats of unreasonable taxation. A statistician on the other side has compiled an interesting table showing that one-quarter of the cinemas' weekly takings in the British Isles go to the Government in various forms of taxation. Another interesting sidelight discloses the fact that one exhibitor there lost 6,000 pounds in twelve months, while the Government collected 20,000 from the same person in a similar period.

American production in Italy and Germany is on the boom, according to cable advices from the other side. One story from Rome brings the information that four American directors are producing spectacles in that country.

London is to have a theatre devoted exclusively to the exhibition of travel pictures. Each picture will be accompanied by a lecture delivered by some member of the expedition that made the film.

Cecil M. Hepworth, the British producer who spent several weeks making a thorough study of American production and distribution, in a special article published by one of the British publications, stated that he found overorganization to be the most menacing fault of the industry here. "There is a perfect riot of system," he said. "The result is that individuality is being strangulated."

A print of the Gaumont version of "The Three Musketeers" has arrived in this country and will shortly be shown to the trade.

A Directors' Association similar in organization and purpose to the Motion Picture Directors' Association in this country has been formed in England.

Chester Beecroft's statement in the French and British trade journals that there never "was a better time for European pictures to secure a strong foothold in America" has aroused much comment on the other side.

In the Independent Field

WHO'S WHO IN STATE RIGHT FIELD

No. 1—Arrow Film Corporation

(Editor's Note—With this issue THE MOVING PICTURE WORLD *publishes the first of a series of articles, to appear weekly, entitled "Who's Who In The State Rights Field." This series will embrace every distributing and producing organization in the field, together with the local exchanges. Intimate information concerning the methods utilized by these successful organizations will be explained in detail by those who put them to successful use. No branch of the business has been overlooked.)*

THE growth of the Arrow Film Corporation has been little short of phenomenal. Started some eight years ago by W. E. Shallenberger in one small room, with an office force consisting of one stenographer, the company has grown by rapid stages up to the present time when it is necessary to employ in its New York, London, and Paris offices a force of over one hundred persons, with a very large office space to take care of the business now being done.

Beginning as a producing organization Arrow went through the many trials and tribulations of the independent producer and after considerable experience in this line Dr. Shallenberger realized that there was a crying need for an organization that would act purely as a brokerage concern; a middleman, as it were, between the independent producer and the independent exchange man, serving the purpose of both factors. Giving up his producing plans altogether, President Shallenberger devoted his entire efforts to the perfecting of an organization that would meet all the requirements of an independent brokerage company.

With this end in view he began to surround himself with a staff of associates who would help him carry out his ideas and ideals; men who by past experience and virtue of their knowledge of conditions in the industry would be best qualified to perform the various duties assigned to them.

First came W. Ray Johnston, who had been associated with Mr. Shallenberger for several years in other projects. For some time these two men carried on the work and laid the foundations upon which the present successful organization is built. Today the Arrow Film Corporation stands as the world's largest film brokerage representatives and the only independent film brokerage maintaining offices in foreign lands.

Arrow now offers to independent exchange men and exhibitors the results of years of experience. Aiding Dr. Shallenberg and Mr. Johnston in carrying out the work of this vast business now being done by Arrow

LIVE-WIRES OF LIVE-WIRE ORGANIZATION
Left to right: W. Ray Johnston, Vice-President; Dr. W. E. Shallenberger, President; J. Charles Davis, Publicity Director

are H. G. Davis, chief accountant and office manager, who work consists of supervising the detail work of the organization. Mr. Johnston, besides being vice-president is also sales manager and aiding him are J. S. Jossey and Thomas A. Curran, special representatives who spend most of their time on the road, keeping in touch with all Arrow customers and friends and being always on the ground, and naturally possessing a thorough knowledge of conditions in the field at all times; while Mr. Thomas Toby has the responsible work of traffic manager, exercising supervision over all shipments to Arrow's customer's both here and abroad. D. J. Mountain, general manager of the foreign department, looks after all of Arrow's interests abroad. The advertising and publicity department is under the supervision of J. Charles Davis, 2nd, who has been identified with motion picture busines for the past nine years and has had wide practical experience both in the exchange and exploitation field. A large staff of advertising experts take care of the preparation of press books, trade paper advertising, lithographs, slides, cuts and all the other details necessary in the preparation of extensive advertising and exploitation campaigns conducted by Arrow. An art department is maintained where the various advertising cuts and other novelties are designed by experts.

Arrow's service and organization is a phrase that carries the buyer of Arrow's productions past the signing of the contract; although in the main Arrow is engaged in the business of supplying pictures to independent exchange men and securing an outlet for independent producers it does not feel that any contract is completed until the exchange man has received other aid Arrow can render him in the presentation of the picture to his clients. The contract must be satisfying both to the producer and the independent exchange man. Every possible human effort is made to meet the requirement of the buyer and it is the service back of each contract to which Arrow attributes the fact that it retains its old customers and is constantly making new ones.

Arrow points with pride to the remarkable success of its productions and the high class quality of the pictures it has the honor to handle. Such productions as the series of James Oliver Curwood pictures produced by Pine Tree Pictures, Inc., of Portland, Maine; Grace Davison specials, produced by J. G. Pictures; the Jack Hoxie, western, produced by Ben Wilson Productions; the Neva Gerber features produced by Orville Film Corporation and a series of four special Peter B. Kyne stories, the short subjects, the comedies which embrace sport pictorials, produced by Town and Country, the fifty-two Arrow Comedy Franchises, consisting of pictures made and released under the brands of Mirthquake; the Speed Comedies; the Cruelywed Comedies and the Broadway Comedies, made by such well known and competent producers of comedies as Morris Schlank, Reggie Morris and S. M. Herzig; and a series of twelve special Eddie Lyons supercomedies which are proving a sensation everywhere.

In addition to the above productions Arrow specializes in serials in which it leads the field and many other independent productions too numerous to name; while the one great outstanding success from producer. distributor and exhibitor viewpoint, the one picture which has been termed the miracle picture, L. Case Russell's screen version of "Ten Nights in a Barroom," too well known to require further comment. In this connection Arrow has the credit of having the courage of its convictions. Knowing they had a big picture they went into the hardest territory of the world, Providence, R. I., and opened the picture to the most sensational and successful business ever enioyed by any picture in that city. Thus they started box office record breaking—a career to which there apparently is no end in sight.

Showmen Clamoring for Dates on Weiss Bros.' "After Six Days"

Following announcement by Weiss Brothers of the title for the much advertised and exploited feature production based on the Old Testament, "After Six Days," and publication of the fact that it would be road showed prior to its sale on the State rights market, the office of that firm this past week were literally deluged with letters from showmen who sought dates on the picture. The avalanche of mail was so great that Bert Ennis, Weiss's exploitation and publicity director, was forced to cut short his trip to Havana, and return to New York to attend to the task of systematically filing away these applications for future reference, as well as to concentrate on the bookings, which will reach out to every big city in the country.

Louis Weiss made known this week the fact that several hundred tentative first run dates already have been set throughout the United States, but nothing definite will be arranged until the picture has been presented by his organization in the bigger cities, where "After Six Days" is run indefinitely.

Two Sales on "Jungle Goddess"

Louis Auerbach, of Export & Import Film Company, Inc., world distributors of the Col. Selig animal serial, "The Jungle Goddess," announced this week two important sales. Bobby North, who now operates the Federated Exchange, formerly Warner's, purchased the Greater New York and Northern New Jersey rights, while Robert Lynch, of Metro Exchange, Philadelphia, took over the Eastern Pennsylvania and Southern New Jersey territory.

Both Messrs. North and Lynch claim that they paid record prices for the serial.

News in Brief from Everywhere

Buffalo

Lillian and Dorothy Gish received an enthusiastic welcome at the Criterion Theatre in connection with the showing of "Orphans of the Storm." The newspapers were filled with interviews and pictures.

* * *

There has been some talk floating around that Shea's Hippodrome is drifting toward a policy of vaudeville and pictures. Its all bunk, said Harold B. Franklin, managing director. Nufsed! The Hippodrome this week is presenting Irene Castle and company in person in a dancing act, which is staged in connection with "French Heels." All attendance records went by the boards.

* * *

The Crescent Theatre and the Opera House in Newark, N. Y., have been closed by the authorities, it being alleged that they are unsafe. Alterations will be made. Both theatres are controlled by the Harold Dygert interests.

* * *

One hundred and fifty voters have petitioned the village council to have the question of Sunday exhibitions voted upon at the election March 21 in East Aurora, N. Y., the home of the Roycrofters and Elbert Hubbard II.

* * *

Manager Fred M. Shafer has decided to put on a complete new show on Sunday at the new Lafayette Square. None of the pictures or concert features will be seen during the week. C. Sharpe-Minor in organ solos is a big feature of the Sunday bills. The business continues good at this newest and largest Buffalo house. The Olympic, controlled by the same company, is closed for remodeling.

* * *

Louis Benny is again operating the Linden Theatre, a neighborhood house on Jefferson street.

* * *

Mrs. Eli T. Hosmer was in Buffalo March 10 to confer with Republican leaders on the appointment of deputy censorship commissioners, two of whom are expected to be named from Erie county. Some more soft jobs for someone!

* * *

William F. Haitz has changed the policy of the Dellinger Opera House from legitimate attractions to pictures and has booked all the Metro specials.

* * *

Ned Kornblite of the Strand, Binghamton, has booked "The Four Horsemen" for a return showing. It was shown first run at the Armory Theatre in the same city.

* * *

George Keating, manager of the Jubilee Theatre, Buffalo, has returned to the old job, following three weeks' illness.

* * *

Manager Merritt, of the Family, Caledonia, has returned from a three months' visit to the Pacific Coast, including the film colonies.

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Mrs. William Bebee, wife of the manager of the Candor Theatre in Candor, N. Y., is dead following a short illness.

* * *

J. J. Kelly, formerly connected with the Liberty in Corning, N. Y., in which he still retains a financial interest, was a Buffalo Film Row visitor recently.

There is a report in town that the Gayety, a burlesque house, may add pictures to its program. More competition for the downtown film houses!

* * *

Billie West is putting pep into the programs at the Central Park Theatre, Buffalo. Billie is getting a big auto trade at his North Main Theatre, which is controlled by the General Theatres Corporation.

* * *

J. Lazarus has taken up the duties of exploitation man at the First National exchange. George Blackman, E. C. Markens, H. L. Levey, salesmen and E. J. Hayes, branch manager, will be in New York March 18 for a conference at the office of R. H. Clark.

* * *

I. Barietz is handling publicity for Metro on "The Four Horsemen" in Western New York.

* * *

"Hub" Taylor has resigned from Grand & Warner to join the Pathe sales staff. H. C. Bissell has also left the same company to represent Pathe in the Albany, Troy and Schenectady district.

* * *

Otto Schroeppel has resigned as booker at Niagara Pictures Corporation and has been succeeded by George Williams. Niagara has taken over the Western New York distribution of Second National pictures.

* * *

Bill Elliott is now representing Fox in the Syracuse territory. Bill was formerly with Vitagraph.

Chicago

The organized movement of the M. P. T. O. A. against the exchanges, which was to result in "drastic measures" if the exchangemen did not listen to the pleas of the M. P. T. O. A. and reduce film rentals, has been abandoned for the present. After a series of meetings of the M. P. T. O. A., at which the press was barred, the question of securing lower rentals was thoroughly discussed. Then a questionnaire was circulated setting forth the names of the various exchanges, which was returned by the exhibitors with the names of the offending exchanges marked. The next step was the distribution of cards to the exhibitors, entitling them to register a protest with exchanges overcharging for films, backed up by the entire organization. If these protests were disregarded, the organization stood ready to take drastic measures. However, the exchanges are said to have begun reducing rentals on their own account, thus eliminating any possible rupture with the M. P. T. O. A.

* * *

"Tree Week," March 12 to 18, will be observed in all Illinois theatres by running a slide: "Plan to Plant Another Tree. Plan in March what to Plant in April." The M. P. T. O. A., co-operating with the Illinois State Nursery Men's Association, has distributed the slides to all theatres.

* * *

About 4,000 West Side children enjoyed "My Boy" last week at the Hamlin theatres as guests of Manager George J. Hopkinson and the Prodie, Bauer & Prodie Clothing Company.

San Francisco

G. M. ("Bonco Billy") Anderson, early day film star, was a recent visitor on Film Row from New York.

* * *

Ray Howard, who came here recently from Los Angeles to do a juvenile lead in "Scottish Chiefs," a Hobart Bosworth production, is recovering from influenza.

* * *

The work of redecorating the Pantages Theatre has been completed and this house is now virtually new in appearance. A large Robert-Morton organ is being installed and more attention will be paid to pictures from now on.

* * *

Stockholders and members of the Pacific Studios staff assembled at the Garden Theatre, Burlingame, recently to witness a showing of the Monroe Salisbury feature, "The Great Alone," just completed.

* * *

The Kahn & Greenfield Circuit has secured Philip Fabello and his jazz orchestra for the new Mission Theatre.

* * *

Harry Singer, district manager of the Orpheum Theatre Circuit at Chicago, has arrived to take charge of the opening of the new Golden Gate Theatre of the Junior Orpheum Theatre on March 19. With him is Ashur Levy, who is to be the permanent house manager.

* * *

The Gerson Pictures Corporation has selected the suburban town of Belmont as the location for the filming of Plum Center comedies, which are to be directed by Robert Eddy.

* * *

E. Markens, Chicago exhibitor, was a local visitor early in March.

* * *

The Imperial Theatre has adopted a new policy whereby features will be offered for extended runs at prices ranging from 50 cents to $1.50, or considerably more than the scale that has been in effect. Paul Ash has been engaged to direct the orchestra and is making a hit such as has seldom been recorded.

* * *

A company from the Fox Studio at Los Angeles arrived recently on the steamship Yale to make scenes for "A Fool There Was." The company is in charge of Emmett J. Flynn and includes Irene Rich, Lewis S. Stone and William V. Mong.

* * *

A picture theatre is being erected at Taft by O. P. Christian.

Washington State

The Alpine Film Company has been organized by Jacques Bergues and Jean Landry to make educational films and scenics, of the Northwest and Alaska. The company's office will be in Seattle. M. Landry and M. Bergues are two of the three famous guides who recently made the only successful mid-winter ascent of Mount Rainier, taking with them Chas. R. Perryman, cameraman of the local Selznick office.

* * *

David Patton, chairman of the Motion Picture Committee of the Seattle Public Schools, addressed a large audience of the Parent-Teacher Association on the uses of machines in the schools, to date. Twenty-eight schools are equipped with projection machines. Phil J. Brady talked on selection of films for schools, equipment and service, showing one reel each of "The Bluebird," "Modern Mother Goose" and "Little Orphant Annie" in this connection. The meeting was held at the local Graphoscope office.

* * *

W. L. Doudlah, personal representative of United Artists, is on a six weeks trip through Idaho and Montana. The appointment of Doudlah marks the first time United Artists has had a road man out in the Northwest territory. He will headquarter in the local office, Chas. W. Harden, manager.

* * *

B. J. Callahan, owner of the Strand, Seaside, Oregon, has hit on a novel plan of advertising throughout the winter months when the popular summer resort is shy its floating population. Slides reading "If you like the show put your contribution in the box as you go out, if you don't, it's on us!" are thrown on the screen at each performance, while the regular admission is dispensed with entirely. Mr. Callahan has other interests outside of the moving picture business.

* * *

The Reliance Distributing Corporation has opened an office at 2016 Third avenue, Seattle, with Theodore Johnson, president; N. S. Brewster, secretary.

* * *

Diaz Callahan has been appointed new manager of the Seattle Selznick office. He was transferred from the Atlanta territory.

* * *

C. C. Ezell, personal representative to Lewis J. Selznick, has left for Salt Lake after a six weeks' stay in Seattle.

* * *

L. K. Brin, manager of Kwality Pictures, leaves the last of the week for New York, where he will confer with Warner Brothers relative to "Your Best Friend," starring Vera Gordon, and other pictures.

Carrie Olness, lately with Supreme, has joined the local Kwality staff.

* * *

William Cutts, manager of the Columbia Theatre, spoke on amusement advertising before the Seattle Ad. Club, Tuesday, March 7, at the Hotel Washington Annex.

* * *

G. P. Endert, of the Seattle Famous Players, has been ill, but is on the job again.

* * *

Fred Creswell, special representative for Famous Players, will be in Seattle net week to hold a sales meeting.

* * *

Max A. Pitchmann, road man for the Seattle Film Exchange, has opened the Isis Theatre, Ellensburg, Wash., and reports good business.

* * *

E. L. Blaine has returned from the East, and is again in active management of the Neptune Theatre, Seattle. Geddes & Geddes, of the College Theatre, have sold out to Blaine, who has closed the latter house.

* * *

Marvin Colin is the new booker at Pathe Exchange, Inc., Seattle.

* * *

The Colonel Theatre, Seattle, is reported playing second runs now.

* * *

Louis Rosenberg, of De Luxe Feature Film Co., is in Seattle this week from Portland, Ore.

* * *

Julius Saxe, of the new Grand Theatre, Portland, is in Seattle arranging bookings and signing contracts.

* * *

W. W. Barney, of The American, Arlington, Wash., is in Seattle.

* * *

E. S. Farrell, of the Colonial Theatre, Ellensburg, Wash., is also a visitor.

* * *

Jensen & Von Herberg have closed the Rex Theatre, Seattle. The building is being remodeled for business purposes.

* * *

The Allied Amusement Interests, of Washington, recently organized in Seattle and in whose interests the "Go-to-Theatre Week" was held, feel greatly gratified by the interest shown and the splendid results of the week's advertising. The consensus of opinion is that "It was the greatest thing that ever happened for local amusement interests."

* * *

J. W. Houck, formerly exploitation man for the local Fox Film Corporation, has resigned to manage John Hamrick's Apollo Theatre in Tacoma.

* * *

H. F. Nicholson, Spokane representative for Vitagraph, has been transferred to the Salt Lake office.

* * *

Ray Graumbacker, who owns the Liberty Theatre, Spokane, has taken over the Hippodrome (Spokane). He will renovate and remodel, turning his new house into a moving picture theatre exclusively.

* * *

Ralph Pielow of Hodkinson's Seattle office, left for Portland with John P. Meehan, western district manager of the Hodkinson Corporation, who has been visiting the Seattle office.

* * *

Phil J. Brady of the local Graphoscope office is in Mount Vernon, Wash., this week.

* * *

Mr. and Mrs. R. H. Glen of the Glen Theatre, Issaquah, Wash., spent a few days in Seattle this week.

* * *

Paul Schultz, formerly with Supreme Photoplays Co., has joined the local Selznick force as salesman.

* * *

J. C. Burnham has recently taken over the Burien Theatre at Burien, Wash. He is installing a Simplex machine and a W.T.E. screen. Work is being done by the Western Theatre Equipment Co.

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B. F. Shearer, manager of the Western Theatres Equipment Co., has returned from Portland.

* * *

J. G. Robinson has joined the local First National, where he will be on the sales force.

* * *

R. C. Barthel, of the Theatre Equipment Co., is in Mount Vernon, Wash., installing stage scenery for the Union High School of that city.

PROSPERITY for week of April 16-23

$ $ $

New York

The Strand in Schenectady, N. Y., has adopted the plan of running its pictures from Saturday to Saturday, rather than opening the week on the day following. The scheme is much in vogue in the South and West, and according to Manager Shirley, of the Strand, it is helping him to swell the weekly profits.

* * *

H. C. Bissell and Miss E. Rosecan have just been added to the sales staff of First National's branch in Albany. Miss Rosecan, who is said to be one of three women selling film in the entire United States, was associated with the Paramount office in Detroit, and knows the game from A to Z. Last week was her first in New York, and she turned in some excellent business.

* * *

Mr. and Mrs. A. E. Milligan, of Schuylerville, were in the city on the lookout for some good features. D. Regan, of Greenwich, and J. M. Schine, of Gloversville, were also in the city.

* * *

Eddie Lewin and Jack Sachs have just poined the First National's sales force in Albany. Mr. Sachs was with Pathe for five or six years in the same territory, and will now handle a wide section of New York State for short subjects.

* * *

John D. Howard leaves on March 16 for Detroit, where he will handle the exploitation for the Paramount branch there. Mr. Howard came to Albany last November and has been putting over some big stunts in the Albany territory ever since.

* * *

The joint board of arbitration in Albany, covering considerable territory in New York State, is proving itself something more than a mere name these days. It has settled up something like twenty-five cases during the last three weeks, and is proving one of the biggest kind of factors in righting matters between exhibitors and branch managers.

* * *

H. S. Vineberg, of Albany, has just been added as a salesman for Merit productions. He will cover the Albany territory.

* * *

Samuel Suckno, of Albany, has recovered an automobile stolen from him on the night of the motion picture ball of the State convention, but no trace has been secured of the thieves who later on in the month, held up and robbed Mrs. Suckno and daughter of about $2,000 in jewels and money.

* * *

Charles L. O'Reilly and Samuel Berman, president and secretary of the New York State motion picture exhibitors, will be in Albany this week for the purpose of checking up and paying bills incurred during the convention.

Canada

Exhibitors in Canada have been shocked by the news of the sudden death of Capt. Harry M. Livingstone, manager of Allen's Regent Theatre, Ottawa, on March 9 from pleuro-pneumonia after an illness of only a few days. Capt. Livingstone had enjoyed wide experience in the management of theatres in the United States and Canada, as well as in England, and had also served with distinction during four years of the war, winning his commission on the field of gallantry. He was awarded the Mons Star and other decorations for his work.

Capt. Livingstone went to Ottawa from Windsor only last December, but during the three months that he was in Ottawa he had made many friends. He managed the Allen Theatre at Windsor before being transferred. He was a prominent Mason and was a member of the Great War Veterans' Association. The funeral to the Union station at Ottawa on Friday evening, March 10, was held under military auspices and the actual burial at London, Ontario, to which city his remains were sent, was conducted with military honors. He is survived by his wife.

* * *

Adolph Zukor, of New York, was a recent visitor in Toronto, where he attended a special meeting of the directors of the Famous Players' Canadian Corporation. It is understood that his visit had something to do with the pending purchase of Allen Theatres, Ltd., by Famous Players. It has been intimated that William Fox has now also made an attractive offer for the forty odd theatres in Canada operated by Jule and J. J. Allen.

* * *

Exchange managers in the Province of Quebec recently held a general meeting in the offices of the Famous-Lasky Film Service, Ltd., Montreal, when a general report on conditions throughout the Dominion was given by Colonel J. A. Cooper, representing the General Managers' Association of Canada, with headquarters at Toronto. It was the feeling of the meeting that the new C.O.D. rules for film shipments to exhibitors throughout the Province of Quebec had proved to be effective and that the general result would be satisfactory for both exhibitors and exchanges.

Ed English, of the Famous-Lasky, was in the chair and others present included F. Meyers, of Vitagraph; Mr. Watkins, of Fox; Mr. Daubigan, of Stephenson Attractions; J. P. O'Loghlin, of Specialty Film Import; Phil Hazza, of Standard Films; Mr. Sherlock, of Educational Films; I. Sourkes, of United Artists; J. Gorman, of First National; Ben Davis, of Regal Films; Arthur Larente, of Specialty Film Import; Mr. Stewart, of Equity; F. Leduc, of Canadian Universal, and Mr. Kaufman, of Famous Players Film Service.

* * *

Norman Smith, of Montreal, has been appointed Western Canadian representative of Specialty Film Import, Ltd., Pathe distributors in Canada. Mr. Smith's headquarters are at Winnipeg.

* * *

W. F. Barrett, of Toronto, Canadian general manager of Fox Film Corporation, has returned from a trip to Western Canada when he spent several days in conference with J. A. Wilson, of Winnipeg, the manager for Western Canada.

* * *

E. H. Benson, manager of the Walker Theatre, Winnipeg, has been appointed manager of the Empire Theatre in Edmonton, Alberta.

* * *

Carl Weeks, brother of George Weeks, New York, recently appointed to a high post in the Famous-Lasky head office, has been made manager for Western Canada of the Famous-Lasky Film Service, Ltd. Carl will conduct operations from the Winnipeg office.

Officers of the Film Exchange Managers' Association, of Ontario, for 1922, have been elected as follows: President, Leo Devaney, Ontario manager of the Fox Film Corporation; vice president, Maurice Fisher, Toronto; secretary-treasurer, Major A. H. Arbuthnot.

* * *

Because of the delinquency of some exhibitors in payment of accounts, the Film Exchange Managers' Association, of Quebec, with headquaters at Montreal, recently decided to enforce a rule providing for payment on delivery of films or in advance. Notice to this effect is now displayed prominently in each of the Montreal Exchange offices.

* * *

Maurice West, manager of the Imperial Theatre, St. John, N. B., and also identified with a Canadian syndicate for the importation of Europeon films, has sailed for Paris to look over film offerings there.

* * *

Charles Stephenson, proprietor of Stephenson's Attractions, Ltd., Toronto, distributing independent pictures, has appointed Tom Dowbiggin sales manager of his company. Mr. Dowbiggin has started out on a coast to coast trip in the Dominion.

* * *

Picture Service, Ltd., a company which classes itself as a non-theatrical exchange, has been established in Canada and has opened an office at 755 Yonge street, Toronto, with Miss Muriel Bruce as manager of the film department of the company. The first big release is "Alice in Wonderland," which was presented for three days at Massey Hall, Toronto, catering particularly to local school children; Miss Bruce having secured the co-operation of various school authorities.

Announcement is made that Picture Service, Ltd., has secured the exclusive agency for Canada of the Acme projection machine. W. J. Kellachey is in charge of the stereoptic department of the company.

* * *

J. H. Coleman, handling general moving picture theatre supplies, has located at 57 Appleton avenue, Toronto. He is handling Motiograph projectors, Wooton Rexolus generators, Minusa gold fibre screens, repair parts for various makes of projection machines and other lines.

* * *

W. H. Bird of Pathescope, of Canda, Ltd., Toronto, has organized the Canadian Cinema Arts Society, membership in which is open to all who are directly concerned with pictures in Canada. Although the society has only been in existence a short time, Mr. Bird has secured about forty members in various parts of the Dominion.

* * *

The Web Theatre has been opened at Niagara Falls by a syndicate of local men. The new house has a seating capacity of about 1,000 and a five-piece orchestra will be a regular feature.

St. Louis

Drastic steps to combat the spread the blue law propaganda will be decided on at the convention of the Anti-Blue Laws League of America to be held in St. Louis June 23, 24 and 25. Thousands of liberty-loving Americans are expected in from all parts of the country for the gathering. Invitations have been sent to Hudson Maxim, James Montgomery Flagg, Augustus Thomas, Rex Beach, Galli-Curci and other prominent international figures to address the gathering.

* * *

Wesley Barry, of "Penrod" and "Dinty" fame will be in St. Louis the week of March 18, when he will appear in person at the new Grand Central and West End Lyric Theatres in conjunction with Marshall Neilan's "The Lotus Eater."

* * *

The Community Photoplay Company, of Los Angeles, has a contract to produce a four-reel society drama for the Moose Lodge of St. Louis. Production will start March 27. "Betty from St. Louis" will be the title. The cast of fifteen principals and 250 "extras" will be selected from the city. Various civic institutions will be featured in the picture. Charles LeWitt, director, will arrive here March 24. Gilbert Fenton, business manager for the company, is already in town, and will select the cast with the aid of a local committee.

* * *

April 21 is the date that has been selected for the second annual ball and entertainment of the F. I. L. M. Club of St. Louis. Arcadia Dancing Hall, Olive street at Theresa avenue, will be the scene. Barney Rosenthal, of Universal, chairman of the arrangements committee, has announced that handsome prizes will be awarded for the best costumes, including a characterization of a "movie vamp."

* * *

Mrs. D. L. Pankhurst plans to open her new theatre in Hornersville, Mo., about April 1. She formerly conducted the Empire at Harrisburg, Ark.

* * *

Joe Wesley, of the Colonial Theatre, Gillespie, Ill., was a caller at First National.

* * *

F. E. Pertle, of Jerseyville, Ill., dropped in for some live stuff for his chain of houses.

* * *

Joe Desberger, of First National, can't see that depression stuff. Last week Joe set a new record for new business.

* * *

E. Holmes, of the Lyric, Coulterville, Ill., was seen along Picture Row.

* * *

Ralph Stogsvill, Orpheum, Flora, Ill., called at Fox office and signed a contract for all the Fox specials and other features.

* * *

Manager G. E. McKean, of Fox, plans to move into his new office in the 3300 block on Olive street about April 15.

* * *

F. T. Hill and H. C. Wilson, of New York, Fox home office auditors, were here the past week. Hill left for Minneapolis Friday, but Wilson will remain for several days longer.

* * *

Charles Werner, of Metro, returned Friday from the district convention of Metro managers at Chicago.

* * *

W. B. Malone, of the Malone Theatre, Sikeston, Mo., was in this week.

Pittsburgh

The Motion Picture Theatre Owners of Western Pennsylvania, will hold the annual convention at Pittsburgh, April 10, 11 and 12.

* * *

The F. I. L. M. Club and Motion Picture Theatre Owners of Western Pennsylvania have formed a joint arbitration board, and meetings are held every Friday morning at 11 o'clock in the rooms of the M. P. T. O. of Western Pennsylvania in the Savoy Theatre Building. Those having complaints to make against exchangemen or exhibitors should apply to the headquarters herein mentioned, and at the weekly meetings cases will be heard and an attempt will be made to reach an understanding that will prove satisfactory to both parties.

* * *

The committee representing the F. I. L. M. Club of Pittsburgh includes David Selznick, Joseph Kaliski and E. M. Stuve. The M. P. T. O. of Western Pennsylvania, is represented by H. B. Kester, P. B. Jones and Sam De Fazio. Nat Barach is acting chairman and Miss Harden recording secretary.

* * *

Bill Sheppard of the Opera House, Smithton, Pa., has been laid up with a touch of the flu for the last week. Mrs. Sheppard and daughter Frances, had just gotten over a sick spell when Bill decided he might as well be sick.

* * *

Charles Ridenour, of the Photoplay Theatre at Rockwood, Pa., is ill with a slight touch of pneumonia.

* * *

Jacob Steinstraw's Bijou Theatre at Meadowlands, Pa., burned to the ground a few days ago. Mr. Steinstraw has not as yet stated his future plans.

* * *

Mr. and Mrs. Driggs, of the Driggs and Globe Theatres at Clearfield, Pa., are enjoying an extended trip to Palm Beach.

* * *

The Argentine Hall at Argentine, Pa., is another house in this section destroyed by fire recently. The owner states that he will commence at once the erection of a more modern picture house.

* * *

John Lemon has purchased the Opera House at Cairo, W. Va., from Winfield McGregor.

* * *

Bert C. Edlis has returned to Pittsburgh from the West Coast, and is again connected with the Quality Film Corporation.

* * *

Pete Demas will have his Strand Theatre at Brownsville, Pa., ready for opening about March 25.

* * *

Sam Kendis is the new manager of the Aldine Theatre, succeeding Richard E. Brown, who is back at the Duquesne Theatre.

* * *

As an added attraction the week of March 6, Manager Kester of the East Liberty Cameraphone staged a fashion show to big business. This is an annual event at this house, and always makes a big hit with the patrons.

* * *

J. B. Reilly, of the Cleveland branch of the American Releasing Corporation, has been spending a few days in Pittsburgh, looking for a location to establish one of the company branches here.

* * *

M. E. Goldstein, formerly on the road for R-C here, is now with the First National exchange, in a similar capacity.

* * *

F. J. McGinnis, well-known to Pittsburgh film people, and his wife, better known as "Ackie," to her friends here, are back home again, after having spent several months in Philadelphia.

* * *

Eldred Megowan, for fourteen months assistant manager at the Savoy Theatre, Pittsburgh, is now working city trade for the Apex exchange.

* * *

Joseph Young, well-known film salesman of this section, who has been out of the business for a year, is back again with the R-C organization at work under Jim Hommel.

* * *

R. M. Wilkinson, a Chicago man, is the new salesman with the local Vitagraph branch.

* * *

E. M. Donehoo has resigned from the Metro road force, and is succeeded by Eldwyn L. Beyers, formerly with Pathe at Atlanta.

* * *

The Gayety Theatre, one of Pittsburgh's oldest legitimate houses, and for years the home of Columbia burlesque, inaugurated a new policy on March 13 of continuous shows consisting of vaudeville, pictures and burlesque.

Exploitation plus a good picture means PROSPERITY.

$ $ $

Baltimore

The Argonne Theatre, 924-26-28 South Sharp street (colored), which was built by Wallace High and is being operated by him, has been opened even though the ordinance giving permission to build a non-fireproof roof on the structure has been held up again in the second branch of the City Council of Baltimore. The theatre was permitted to open as a temporary permit was issued by Building Inspector Crowther, on which a license was issued by Daniel J. Loden. Due to the number of seats in the house the building inspector disapproved the roof, but the fire department approved it. Mayor William F. Broening gave his approval, it is said, before the amendment had been offered, which changed the kind of roof.

* * *

George A. McDermit, formerly resident manager of Loew's Hippodrome in Baltimore, and who was appointed manager of the New and Garden Theatres recently, has been appointed manager of the Century and the Century Roof, two others in the Whitehurst circuit. He will handle all the theatres.

* * *

Title to the property at North and Pennsylvania avenues has been taken by the Metropolitan Theatre Company, of which Frederick W. Schanze is president, from August Malthan and wife. The property is in fee simple and the approximate cost was $80,000.

* * *

Application has been made at the Building Inspector's office, of Baltimore, Md., for permission to build a moving picture theatre at 1803-9 North Charles street, which will measure 85 by 125 feet, by the Ambassador Theatre Company. The playhouse will be known as the Ambassador and the cost will be approximately $150,000. It will be a one-story brick structure and the seating capacity will be 1,700. These back of the project include Bernard Depkin, Jr., Harry E. Carr, Jacob W. Hook, Carl Fenhagen and Theophilus White.

* * *

The Maryland Theatre, of Hagerstown, Md., is now under the management of Charles E. Thropp, and the Nixon Theatre, of that city, is now being managed by W. Walter Artz. Both men were appointed about four weeks ago when E. M. Dougherty resigned his position as manager of the Maryland, Nixon's and the Colonial Theatres.

* * *

George E. McCormick, formerly of Uniontown, Pa., is back of the project for which plans have been completed, to build a large hotel and theatre at Woodstock, Va.

* * *

The Flaming Arrow Theatre, 1108 East Preston street, formerly owned and operated by Edward J. Rossiter, has been sold to Alexander Kremen, proprietor of the Fayette Theatre, 2239 East Fayette street. According to Mr. Kremen, improvements to cost approximately $5,000 will be made on the theatre.

Philadelphia

Fred G. Nixon Nirdlinger has added another theatre to his already large circuit—the Apollo in Atlantic City.

* * *

Abe Sablosky has sold the picture theatre property at 3625-29 North Broad, to Paul A. Rinck for $83,000. The lot is 60 by 136 feet.

* * *

The annual memorial exercises for Stanley V. Mastbaum, founder of the Stanley Company of America, will be held at the Eagleville Sanitarium Sunday afternoon, April 2. The program arranged for this year's exercises will include musical selections by the combined orchestras of the Stanley Company's theatres, vocal and instrumental solos and vaudeville. Judge John M. Patterson, will be the speaker of the afternoon. Members in charge of the exercises are Lawrence D. Beggs, John J. McGuirk, Abe Sablosky, Lew Sablosky, Morey Boney, Frank W. Buhler, Morris Wolf, Fred G. Nixon Nirdlinger, Joseph E. Cohen, Irving D. Rossheim and Abe L. Einstein. The committee has extended an invitation to the public to attend.

* * *

E. C. Pippin has been appointed publicity agent for the First National exchange.

* * *

Jimmy Martin, outside publicity and advertising man for the Stanley Company, has left the hospital and is back home again with his wife and son. Mr. Martin while in the hospital underwent a serious operation, which was followed by a skin grafting operation later. He has been in the hospital over two months.

* * *

John Clark, Paramount manager, has been confined to his bed with an attack of the grippe during the past week.

* * *

George Mailard of Pathe and his wife were both seriously injured in an automobile accident at Palmerton, his home town. The car he was driving was struck by a large truck. Mrs. Mailard sustained a fractured leg, bruises and other injuries, while Mr. Mailard received internal injuries.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Birthdays and Initials Help McCuan Hold Business in Tennessee Small Town

ALTHOUGH Fred V. Greene, Jr., is credited with having dug from *Printers' Ink* the birthday scheme which, in various forms has been worked all over the country of late, L. W. McCuan, of the Kozy Theatre, Dresden, Tenn., has been working the idea, as applied to the children, and lately he extended the list to cover all of the town.

To do this he permitted the drug store to issue cards good for free admission to the first chapter of "White Eagle," the Ruth Roland serial. The cards had to be filled in with name and birth date and presented at the Kozy, but the drug store got the credit for the donation.

Has Special Form

His ushers help him with the adult list, and when a birthday comes around the celebrant receives a printed form done on a good linen letter paper, reading, "The Kozy takes this opportunity to congratulate you on your birthday, and commemorate it. We would enjoy having you occupy a seat in our theatre any night this week. This card, when presented at the box office serves as a ticket."

A pen signature is filled in.

When the ticket is presented to be exchanged for the regular pass the cashier adds a pleasant "Many happy returns" as the ticket is handed out.

Has Initial Scheme

And lately Mr. McCuan has been using a new stunt. He publishes a bi-weekly six page folder program, good for the two weeks. Each week he names a letter of the alphabet. If your name begins with that initial letter, you can gain a free admission. As Mr. McCuan puts it—"nothing to pay. It's just our idea to give a pass to everyone in Dresden and not overlook anyone."

The first week admissions went to the As, and the second week to the Ks, with M following, the idea being to jump around and make everyone read the program to see which letter came next. It also permits the Xs and Zs to be used on special attractions.

It is our understanding that Mr. McCuan has to go over to the next town to get his programs printed, but he supplements the printed program with mimeographed post cards, as he shows only two nights a week and can get them nicely onto a single card. The fact that the printer is several miles away means nothing to Mr. McCuan. He would go further than that for printer's ink, for he knows that it pays.

Keeps Faith with Patrons

He knows, too, that to keep faith with his public is the prime rule of good business. He starts off a recent program with

"It is with a great deal of satisfaction that I have been told a number of times that the brief outline and descriptions of the plays coming to this theatre have in all times lived up to their introduction and in no instance has a picture been overrated or misrepresented."

That's the best advertisement any house can have, but it is the sort of manager Mr. McCuan is.

Gerald Gallagher Has a New Hook-up Scheme

Gerald Gallagher, a Lem Stewart graduate; but now with the Texas branch of Southern Enterprises, at Fort Smith, Ark., has hit upon an ingenious hook-up.

He interested the advertising solicitor for one of the papers in a hook-up page for the side street merchants in connection with "Just Around the Corner," and got a full page of displays.

For the contest; which seems to be necessary to the hook-up these days, Gallagher broke up his own three tens and put a piece into each of the eleven hook-ins, offering prizes for the best paste-ups of the complete ad.

This title will give a good approach to a new class of advertisers by the aptness of the allusion.

Lee-Bradford Invents New Radiator Hanger

Lee-Bradford have improved on the old radiator hangers and for "Determination" they have prepared a stock hanger with an adjustable collar which serves to hold the card more firmly in place.

THE DETERMINATION HANGER

The card is eleven inches deep from the top of the circle to the bottom of the oblong, and the width of the latter is twelve inches. The cutout is 2 inches from point to point and three and one-half inches across from the bottoms of the Vs. It will fit a Ford radiator cap or that on a five-ton truck and all in between except the very few with oval radiator caps, and no hanger is designed to fit these. The lettering is orange on a black ground with a white space below for the name of the house playing the big ten reel attraction.

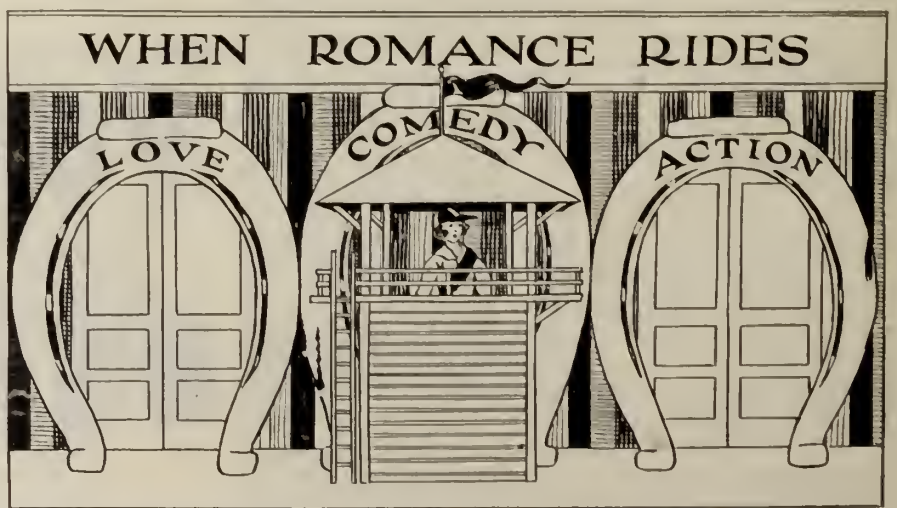
You can't push the sun up any sooner by using a pole, but you can do your bit toward a resumption of prosperity by talking with confidence of an improving condition. Prosperity is largely a national state of mind. Help to make people optimistic!

Suggests Luck Lobby for Goldwyn Feature

The Goldwyn exploitation department supplies this lobby suggestion on "When Romance Rides," playing up the horseshoe idea. This involves the building of three horseshoes, but these will come in handy for other racing dramas, with minor changes, and it can be figured that part of the cost can be written off this display against the future.

The artist has suggested the bare idea, but this can be built up with paddock fences and grass mats, while the side shoes will make capital still frames.

If the box office is built in, the horseshoe can be placed in front, to serve as an entrance for the patron and the stand built about the window. If there is a built in side lobby, it will probably pay to build a special stand. If you don't want to use so much beaverboard, use scantling and mask in with bunting. A paddock bell or a trumpeter will materially aid the ballyhoo and yet be in keeping.



THREE HORSESHOES SHOULD MAKE THIS LOBBY LUCKY

It was designed by the Goldwyn exploitation department for "When Romance Rides," and carries out the idea of a racing play, with the ticket-seller in a miniature judges' stand. The side shoes can be used for the display of the stills

Selling the Picture to the Public

THE MISTRESS OF THE RIVER AND MISTRESS OF THE WORLD

Phil de Angelis, of the Paramount staff, achieves a unique bit of sniping for the Paramount four-week serial when he plastered the old Christenah, now tied up at New Rochelle after a half century of river service

Sniped Old Steamboat for Paramount Serial

One of the best known boats in the Hudson River service was the Christenah, which according to report was ploughing the waves of the lower Hudson when Fulton was putting the last coat of paint on his Clermont.

She may not be quite as old as that, but at least three generations of New Yorkers knew her, and she is reputed to have been the first river boat to carry a steam calliope.

She is spending her last days in Echo Bay, New Rochelle, where thousands of motorists pass daily and tens of thousands on Saturday and Sunday and "Oh, there's the old Christenah!" is heard almost constantly as the cars shoot past this hoary has been in the marine Old Ladies Home.

Phil de Angelis, of the Paramount staff, conceived the idea of sniping the old boat for the showing of "Mistress of the World" at the Rivoli and Rialto Theatres, New York, and the stunt stands one of the best jobs ever pulled in New York, for no other boat occupies the same position in the memories of the old-timers.

Omitted

Owing to the fact that the Mark-Strand Theatre, Brooklyn, will play an extra reel feature next week, preventing the presentation of a musical program, the usual box is omitted from this issue.

Well, Well!

Because of an oil strike near the town, Hugo Plath, of the Queen Theatre, Abilene, Texas, built a five-foot oil derrick in front of his box office for "Get-Rich-Quick Wallingford" and entreated his public to come and collect its share of the golden fortune of laughter in the Paramount production.

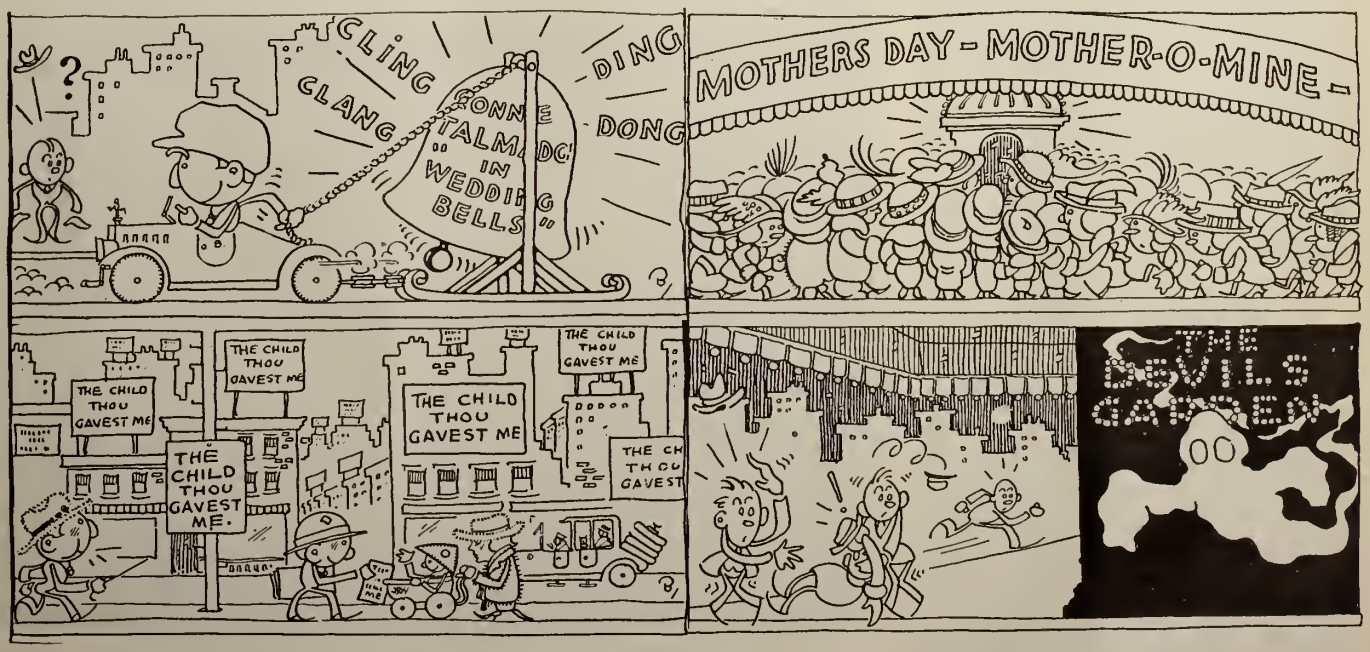
The derrick was geared to a motor in such a manner that the drill struck a stone every second revolution, producing a sound effect sufficiently real to attract general attention. At night the structure was illuminated with small lights and there was always a crowd around watching the machine, and when they grew tired of that amusement, a majority of the spectators went up to the window and bought tickets.

Timely Warning

One of the best of several good stunts worked by J. H. Everett, of the Palace Theatre, Maryville, Tenn., was a card to fit over telephone mouthpieces which conveyed the warning "Don't Tell Everything." It was added that the picture would be at the Palace on the date specified.

These were put out two weeks in advance and were slipped on all public and many private telephones.

He also used the classified ads. to ask for "a woman who Don't Tell Everything," and a number of women actually applied for the job, although there was no address given and the women had to ask at the newspaper office for the name of the advertiser.



FOUR STUNTS USED TO PUT OVER FIRST NATIONAL WEEK IN CENTRAL CITY, NEB.

The town never had been exploited, but with a trip to Los Angeles in mind Fosbender & Son, of the Empress, got busy. For "Wedding Bells" a church bell was perambulated and used in the lobby; "The Child Thou Gavest Me" was sniped all over the place; a Mothers' Day was planned for "Mother O' Mine," and an all-red lobby was used for "The Devil's Garden." It played to top-notch business for the full week

Selling the Picture to the Public

HERE ARE THE PEACOCKS AND HERE IS THE ALLEY
The arcade entrance to the Plaza Theatre, St. Petersburg, gave Richmond Dorman a capital idea for the Mae Murray Metro production. The big punch, however, was a locally produced fashion show with twenty pretty girl models

Fashion Show Was Apt for Peacock Alley Run

You could not ask a better title for a fashion show than "Peacock Alley," and when Richmond Dorman booked the Metro production with Mae Murray for the Plaza Theatre, St. Petersburg, Fla., he hustled around and tied up the exclusive women's shops for evening gowns, sport suits, bathing dresses and lingerie. Then he hired twenty of the prettiest Tampa girls he could find to wear the things.

The women flocked in to look at the wares and the men came to see the wearers, and everyone was happy, Mr. Dorman most of all.

The lobby display was unusual. The Plaza has an arcade entrance in the Spanish style, with a patio, and the chief attraction was two peacocks holding in their bills the banner for the attraction. The tails of the birds, with their gorgeous plumage, stretched from one side of the arcade to the other. It means a lot of painting, but if you can exchange paint for ticket sales in a ratio of twenty to one, the deal should prove profitable.

The fashion show never seems to lose its pull and is good for at least four times a year. The shops were left lined up for future window displays, and they also contributed half of the extra advertising and helped swing special mention in the papers on the strength of their regular advrtising.

Display Was So Good That Dealer Kept Out

B. O'Hare, of the Armory Theatre, Clarinda, Ia., sold the local bookstore on the idea of a display for "One Arabian Night," with a cutout from the 24-sheet as a basis, and with a continuation of the ground into the suggestion of mosques and obelisks.

The Standard Book Company was sold on the idea that the background would attract attention to the store's display of current fiction and double the appeal.

Dealer Was Pleased

When Mr. O'Hare brought the stuff over and set it up, the bookman was so pleased with the display that he refused to set in his own wares, asserting that to do so would spoil the window picture and that the picture would bring him more business than the display of books would bring.

Eleven stills and an insert card were used in addition to the cutout figure, and the display was so striking that it formed a topic of general conversation. Not to have seen the window was to admit one's lack of up-to-dateness.

We think Mr. O'Hare gets a record on this accomplishment.

Told It in Ten

Ten posters, depicting the ten principal scenes from "The Queen of Sheba," and virtually telling the story of the play, were the chief advertisement for the Fox production at the Garrick Theatre, Minneapolis.

These posters were locally painted and were arranged in the lobby in proper order so that number one appeared nearest the entrance and the attention of the spectator was attracted to the others in turn until the story had been completed.

Reproductions of these posters also formed a part of the newspaper advertising.

Ten special paintings is rather too much for the average house, but there is nothing to prevent the display of stills in sequence, mounting them on board or neutral cloth strips which will carry the interested around the lobby from left to right, that the stills may be read in their proper order.

Talked the Teasers

Talking teasers are something new, the invention of A. L. Snell, of the Imperial Theatre, Gadsden, Ala.

House employees were instructed to approach everyone with an inquiry as to whether they had heard the scandal about——. There would be a pause and as the interested listener looked receptive, the line would come, "I don't tell everything."

It was all explained a couple of days later when teaser slides were started for "Don't Tell Everything," but it had them guessing for a time.

Get a P. T. A.

Selling the Sheik

W. L. Merrill, of the New Sayre theatre, Sayre, Pa., used two good hook-ups and the Arabian rider to put over The Sheik in his town. A bookstore was hooked to the published novel with stills and some paper pyramids, and a cutout was used in the window of the phonograph store to connect with the records. It bettered business at a small cost, as Mr. Merrill knew it would, for he does not figure that he cannot afford to exploit. He knows he cannot afford not to exploit.

THIS COOPERATIVE DISPLAY BECAME AN EXCLUSIVE
B. O'Hare, of the Armory Theatre, Clarinda, Iowa, planned this display as a hook-up to a book store, but when the dealer saw what he got he decided it was too good to be spoiled by a showing of books and gave the window to the First National

Selling the Picture to the Public

Old Time Costumes Struck New Yorkers

Street stunts work as well in New York as anywhere, and dressing a man and woman in the period of "Peter Ibbetson" got a fine distribution of heralds for Harmon Yaffa, of the Majestic Theatre.

The Perambulators

He rented the costumes and sent out a man and woman, the man carrying a package of heralds. Instead of having to force these on the pedestrians, the latter came up and asked for them, and that means, of course, that they were attentively read instead of being thrown down without notice. Mr. Yaffa figured that the stunt is one of the best exploitation investments he has made.

Coming Soon

Howard E. Jameyson, of the Liberty and Doric theatres, Kansas City, writes that he is putting on the press a book containing some of the jazz introductions he has written for those theatres as well as some "policy" advertising, about 160 pieces of copy, all told. These are general leaders capable of being used in connection with any story of the type for which each is indicated.

As only one copy will be sold in a town, and as it is all printed only on one side of the sheet, it should prove a valuable aid to the manager who wants to get better than he can write—a real brain saver.

Built Luxurious Oasis for "Sheik" in Columbus

Robert Hamilton, of the Knickerbocker Theatre, Columbus, got out a desert window for "The Sheik," which is unusually complete.

He borrowed a music store window which handled "The Sheik" in "rolls, records and sheet music," to copy the card, then set to work to do something real. He had a drop painted and loaded in the sand, setting up a tent and providing three camels, apparently borrowed from some toy store. He weighted them with sand to make them stand up, which is not in keeping, for one reason they enjoy camels in the desert is because their large pads keep them from sinking into the sand.

Better Than Cards

The house announcement is lost in the cut. It is the lettering on the lower edge of the photograph. The lettering is white, too much the color of the sand to photograph well.

A display such as this will get attention even from those who might pass a score of window cards without noticing. A decorated window always draws a crowd, and the better it is done, the greater the effect it will have.

"THE SHEIK" LIVES IN THE BEST DESERT TO DATE

He lives in Columbus, Ohio, and Manager Robert Hamilton, of the Knickerbocker Theatre, built him an oasis of which any desert Arab might be justly proud. It is one of the best window displays on this title we have had

A Combination Frame Increased the Effect

Here is another good stunt from Ray Beall, of the Imperial Theatre, Charlotte, N. C., worked on Saturday night.

The draperies are purple, picked up with white, and the frame has the same color scheme of a purple ground with white. It is made of beaver board, and from the inner side the figure of a bathing girl, cut from an old poster, is suspended in a swing, the ropes being twined with artificial flowers.

MR. BEALL'S IDEA

On the back of the frame are lights which illuminate the background, a section of a six sheet which harmonizes with the bathing girl idea, the latter figure being shown in silhouette, save for such illumination as came from the general lobby lighting.

Above the frame was a light lattice of white painted lath, with a pair of Japanese lanterns to give a touch of color. It looks like a lot, but Mr. Beall had the old hangings, and it cost him about ten dollars to build the rest.

To further jazz the effect Mr. Beall borrowed a small phonograph from a dealer and got him to add the loan of a repeater attachment. He bought one record and almost wore it out in the four day run, selecting a jazz dance selection in harmony with the general idea of the picture.

Talks on Throwaways

Gordon Conrad, of the Auditorium, Melbourne, Australia, plays up his throwaways, which he calls "Auditorium Dialogues." These are straight circulars, but instead of display, they carry the title and signature and then run to straight type talk on the coming attraction. Sometimes he changes to imitation handwriting, but generally he uses type, and plenty of it. The talks are chatty and colloquial, and people have come to look for them, with the result that they have much more effect than the average throwaway.

He used five of these for Midsummer Madness and built up with a jazz band, which gave concerts daily from a balcony just above the box office. There is plenty of hustle down in Australia.

Selling the Picture to the Public

Extensive Hook-ups for a New Haven Run

When a publicity department announces that it has completed arrangements for a national tieup, it does not mean that the local manager does not have to do any work at all. He is simply told that the co-operation is his for the asking—but he has to ask.

When "Molly O" played the Olympia, New Haven, the management got on the job and effected a number of hook-ups, on biscuits, ribbons, hats, veils, silks and the plugger song.

A MUSIC STORE WINDOW

The small cut shows an effective display of the song with very few copies. Most of the displays appear to have been windows stuffed with title pages, but this has been done on so many other songs that there is no real attraction. The Olympia supplied cutout letters and signs and got a much better display and one which sold more copies of the song.

The best bet, however, was the delivery fleet of the Loose-Wiles Company, which makes the Molly O biscuits. Their trucks were fairly plastered with cards and one-sheets where in other towns a one-sheet has been regarded as the limit.

HOW ASCHER'S THEATRE, MILWAUKEE, BUILT UP A DISPLAY

This is the Lindlar lobby for "Three Live Ghosts," shown in this department, built up with gauze and cutouts. You can barely see the ghosts behind the gauze, but they are there and moved every time the doors below opened or closed

Sold on Jumbles

Jumbling the letters of firm names gave another angle to the hook-up page idea. The Mozart Theatre, Elmira, N. Y., put it over for "Forever," hooking in sixteen merchants. The page was split horizontally into inch and one-half ribbons, and the firm name was played up in large type at the left, with some trade slogan to give a clue. Prizes of $15, $10 and $5 and twenty tickets were given the best solutions, ostensibly by the paper, which made the stunt cost the house $30 for a full page display. As a sample, here was the house ribbon:

ROFREVE—"It's a Paramount picture."

No one had any difficulty in puzzling out "Forever" and it was as simple as making "Brown Brothers" out of "Sbbnwoorr" if you got the addition of "the clinkerless coal."

IF THIS DOESN'T TAKE THE CAKE, IT TAKES THE BISCUIT

All of the Loose-Wiles trucks in New Haven were solidly tied to the run of "Molly O" at the Olympia Theatre. The Mack Sennett publicity department made the basis of the hook-up, but it is up to the various cities to see what they can collect

Improved the Idea of A Lindlar Lobby Stunt

Making the Lindlar lobby idea for "Three Live Ghosts," which originally appeared in this department, the basis for a display, Ascher's Merrill Theatre, Milwaukee, rigged three ghostly outlines so they would move each time the entrance doors, just below, were opened or closed.

Black gauze was stretched before the display, partly to give a background for the lettering, but chiefly to increase the illusion of three ghosts, and three cutout figures were shown on the balcony before the display.

This balcony is part of the display and not a fixture. It not only gives a better effect, but it provides the stage on which the ghosts are dangled. The lamps on either side are also a part of the design.

This involves some trouble and expense—though the theatre found it worth while—but the idea can be cut down, just as it was built up from the design shown here a few weeks ago.

These Walter Lindlar lobby suggestions are live work, and it might be well to remember that you will find them here before they are copied into other trade papers.

Capitalizing Cooperation

The California Theatre, Santa Barbara, landed a double truck for "Forever in the News" and then talked the editor into a front page smash, gratis. Perhaps you can.

He used an eight column break for "Forever is coming to this city!" and dropped down to a 12 point story that contrasted with the eight point body type like a 24-sheet in a flock of ones.

For Virginia Courtship

Here is the first stunt reported on "A Virginia Courtship." Oscar White, of the Rex Theatre, Sumter, S. C., dragged out the white paling fence with the large gates, borrowed a pump, bucket and dipper from a dealer, and set it inside. A few artificial vines over the box office, signs over the doors and he had a good display at a cost of only $2.50, since he had the fence in stock.

Selling the Picture to the Public

Borrowing the Props Saved Theatre Money

This picture on "The Lane That Had No Turning" looks as though you turned to the right, to borrow another title. This is because Ray Beall, of the Imperial Theatre, Charlotte, moved the cutout to where it could be seen. In use the cutout of Agnes Ayres was put over on the right to carry out the idea, and the patrons went straight ahead to the box office.

One of the local department stores had some trellis work it had used in a window display. Mr. Beall borrowed it and set one part across the top of the lobby, hanging cardboard cutout letters of the star's name from the lower part. Two other trellises he draped with vines, and with a boxwood tree on either side of the entrance gave a suggestion of the entrance to a lane.

Cost Two Dollars

The title was lettered on a sign which was placed at the left and this was faced by the cutout, the bottom of which was painted over to suggest that the characters were standing on the grass. Two dollars covered the money cost of the cutout and material, and the rest was a matter of friendship and passes. There is no use spending money to build when it is cheaper to borrow and you'll be surprised to find how much you can borrow, if only you keep your eyes open.

THIS COST RAY BEALL ONLY TWO DOLLARS IN MONEY

But the manager of the Imperial Theatre, Charlotte, N. C., slipped a pass to the department store from which he borrowed the trellis work used over the arch and at the sides. It sold "The Lane That Had No Turning" very completely

Uses Adjacent Window for Coming Lobby Show

Louis Pilosi, manager of Pilosi's Theatre, Old Forge, Pa., sends in a picture showing how he makes his lobby display for the big underlines in the window of the store next door. This is also a Pilosi enterprise; a candy and cigar place, so it can be regularly used for the coming attractions, and the display, while equally prominent, is kept from the current attraction on the house front.

There is little chance for a real lobby display with the storm doors up, but by putting it under glass right alongside, they have the advantage of a good showing without intrusion.

THIS LOBBY DISPLAY IS IN THE WINDOW NEXT DOOR

Most of the display for "Over the Hill" at the Pilosi Theatre, Old Forge, Pa., is shown in the adjacent store, where "Over the Hill" is shown, liberally featured as the attraction for the recent Fox Birthday Week

Hooks Paper and Town to Title of New Play

Because a coming Tom Meighan play bears the caption, "If You Believe it, it's so," it is already sold to the patrons of Ascher's theatre, Milwaukee, although the town does not know it yet.

Bob Gary, who used to Paramount in Omaha, but who is stopping in Minneapolis these days, sold the idea of an optimistic slogan to the Wisconsin News, one of Hearst's papers. After he had the editor all worked up over the idea, he told him it was the title of a new play, but that did not matter. The editor said words to the effect that they would use it for the title of a hundred new plays, and be durned to them. It was a good slogan anyhow.

They started in to popularize it on the front page, Gary doing a cartoon a day while the reporters took turns writing letters of endorsement, and now the entire town is using it as a slogan of optimism. When the picture comes along they will figure it out that the play was named after the slogan and feel a local pride in its selection.

It's not too late for other towns to hook in, using the argument that it will work for better times by talking good times and if you believe it, it's so. If it will work in Minneapolis it will work in other places.

Let Drug Store Pay

The Sun theatre, York, Neb., had Too Wise Wives lately and permitted the drug store to pay for the advertising.

This took the form of doorknobs with this copy.

We
Are having a special sale
of

The health-building tonic with yeast vitamines for people with weak hearts who are going to see that big Paramount production

"Too Wise Wives."

The house name and playing dates followed, concluding with "Get it at Boyer's." It sold the play just as strongly as a straight house advertisement, and it did not cost a penny. Why spend your own money when the other fellow is anxious to contribute?

Selling the Picture to the Public

PICKED A NEW ANGLE FOR A SATURDAY NIGHT LOBBY
H. Choate, of the Redmon Theotre, St. Louis, got oway from the cornivol ideo ond dug more deeply into the story of the Paromount picture when he placed in the lobby o bottle of oil and woter with o question os to their compotobility

Watered Oil to Prove De Mille Was Correct

H. Choate, of the Redmon Theatre, St. Louis, got away from the carnival idea on Saturday night. Instead of buying a lot of balloons and streamers to carry out that angle, he took the theme of the story, which deals of the marriage of an heiress and a chauffeur, and put into the lobby a carboy filled with oil and water, and labeled as in the cut.

It attracted attention to the story, while the stills put the spectacle over, and it sold the entire idea more cheaply than would a flash lobby, and to about the same result, for novelty took the place of display, and got just as much interest.

Showed Both Sides of the "Three Live Ghosts"

Two distinctly good ideas were worked by C. W. Irvin, of the Imperial Theatre, Columbia, S. C., on "Three Live Ghosts."

The previous week he played up three slides, two of which supplemented the stock slide. As these were screened, three of the ushers, dressed in white cerements, came upon the stage to the accompaniment of spooky music on the organ and were lighted by blue foots. Their pantomime was carefully rehearsed and aimed to give a comedy and not a gruesome effect. This was used at every show, and made not a little talk.

A reversible cutout was placed in the lobby. On one side the figures were the three ghosts and on the other three soldiers, while below was "This picture relates the comedy of three soldiers, reported dead, who returned from the World War in time to spend their own insurance money. On the ghostly side was merely "See the other side."

In his exploitation angles Lem L. Stewart stressed the importance of making it realized that this was a comedy and not a thriller, and Mr. Irvin got the idea over very nicely.

Nine Tie-ups

Charles Garfield, of the Orpheum Theatre, Flint, Mich., got nine window shows on "Why Girls Leave Home" through the use of the phonograph records and the plugger song. He also got into the lingerie shops and department stores on the general argument that girls leave home because they do not get the wares advertised by the shop making the showing. Nine for a small town is doing very nicely.

This Costs $3.80

For Harold Lloyd in "A Sailor Made Man," B. B. Garner, of the Casino Theatre, Lakeland, Fla., borrowed a rowboat for his lobby display. He tacked blue crepe paper waves around the bottom, set up a nine foot pole in the centre of the boat and ran a line fore and aft, on which he strung the flags of all nations.

A cutout of Lloyd, in costume, captained the craft and gave a final touch to the display. It cost only $3.80.

Makes Vivid Display with Little Effort

The real secret of making lobby displays is to utilize the cutout idea to obviate as far as possible the use of the brush. Joe Bradt, of the People's Theatre, Portland, Oregon, has the trick reduced to an art.

His display for Cabiria is one of the best of his recent efforts and yet it involves comparatively little work. There is a painted back and the millstones are real, but if you have read the O. T. Taylor series you know how easily these can be made. The rig for the treadmill is also real, light timbers lashed together in the primitive style of the period of the play, more convincing than paint and yet far easier to work. The background and border pieces are painted, but these can be used repeatedly and only the painting cost can properly be charged against this display. If you cannot paint like that you can at least cover an old set with blue kalsomine and then wash in a yellow "sand" ground for the lower third. A showing almost as good can be done for under five dollars.

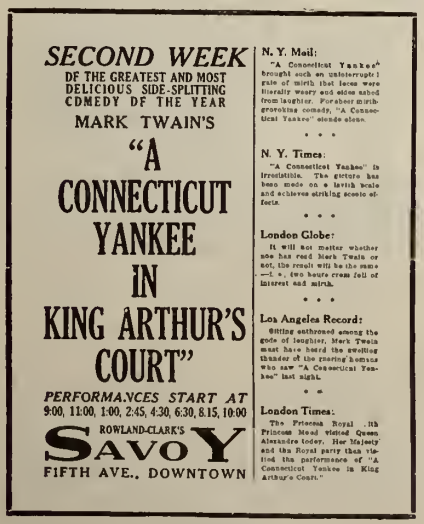
It might be worth remembering that Mr. Bradt went to some pains to learn from his patrons what attracted them. Some 1,500 Italians were clocked, not including those who might have been Italians and yet did not prove it by their appearance. A majority of those questioned told that they had been attracted by the name of d'Annunzio rather than the play or Maciste.

HOW TO GET AN EFFECT WITH A MINIMUM OF PAINTING
Joe Brodt, of the People's Theatre, Portlond, Oregon, made o striking disploy for "Cabirio," utilizing the cutouts for the figures ond much of the detoil work, which mode the preporation of the tobleou simple and inexpensive

Selling the Picture to the Public

Sivits, of Pittsburgh, Fairly Oozes Optimism

Samuel Sivits, of the Rowland and Clark theatres, Pittsburgh, is not talking about hard times, save in the past tense. On February 20 Rowland and Clark opened their new State theatre and have a 1400 seat house almost ready, with a third to be be ready early in the summer. He writes: "This will give exhibitors our opinion of the future of the motion picture theatre. While business hereabouts is at its lowest ebb, we are commencing to see daylight on the horizon. The steel concerns are commencing to get orders. Work on these will commence early in the spring, and this means a quick return to normalcy." This connects with what was told us the other day by one of the theatrical scouts of one of the big-money groups. He said that the men he represented were more than ever turning their attention to the picture theatres and were planning heavy investments, believing that by the time the houses were ready to open the business would be there. It was purely a chance remark, not intended for publication or to influence opinion, and we have every reason to believe that he was speaking the truth, for he came in to get some information he required and offered the statement in explanation. Mr. Sivits did not sit down and write his sentiments out of the fullness of his heart, for that matter. The letter was to cover a type display, and he ran on to tell about the openings to explain why he is always on the point of making a visit to New York and never getting here. The display is an all-type hundred line display across three columns for the second week of "A Connecticut Yankee." It is the


SECOND WEEK
OF THE GREATEST AND MOST DELICIOUS SIDE-SPLITTING COMEDY OF THE YEAR
MARK TWAIN'S
"A CONNECTICUT YANKEE IN KING ARTHUR'S COURT"
PERFORMANCES START AT 9:00, 11:00, 1:00, 2:45, 4:30, 6:30, 8.15, 10:00
ROWLAND-CLARK'S SAVOY
FIFTH AVE., DOWNTOWN
N. Y. Mail:
"A Connecticut Yankee" brought such an uninterrupted gale of mirth that faces were literally weary and sides ached from laughter. For sheer mirth-provoking comedy, "A Connecticut Yankee" stands alone.
N. Y. Times:
"A Connecticut Yankee" is irresistible. The picture has been made on a lavish scale and achieves striking scenic effects.
London Globe:
It will not matter whether one has read Mark Twain or not, the result will be the same—i. e., two hours crom full of interest and mirth.
Los Angeles Record:
Sitting enthroned among the gods of laughter, Mark Twain must have heard the swelling thunder of the roaring homage who saw "A Connecticut Yankee" last night.
London Times:
The Princess Royal with Princess Mead visited Queen Alexandra today. Her Majesty and the Royal party then visited the performance of "A Connecticut Yankee in King Arthur's Court."

A SIVITS ALL TYPE

first all-type ad Mr. Sivits has ever sent in, and feel rather encouraged to hear him say that he rather likes it. So do we, for the display lines are better handled than we supposed was possible in Pittsburgh, and the press notices are nicely balanced. We don't believe that he used them with the idea of selling on the reviews, but because he had comment from London, Los Angeles and New York, which gave a good idea of the widespread popularity of the film. It was a second-week announcement, and less selling than usual was needed and would have served, but we think that this has a distinct sales value, and we are glad to see Mr. Sivits coming around to type. This is a more prominent display than he could get from the average drawing, and it costs less—which cannot be argued against it.

Too Much to Say Hurts Chance for a Display

Getting the feature over is a job for the Gordon houses in Boston, for they also have to carry five or six acts of vaudeville and it is too much to get over nicely. The agent has done very well with "Just Around the Corner;" rather better than usual, but the type for the vaudeville will insist upon intruding. A larger space will not help greatly, for no matter

5 BIG VAUDEVILLE TREATS
GORDON'S
ROLLAY TO OLYMPIA
EVERY ACT OF HEADLINE CALIBRE
A Program That Excels All Others
Headed by Vaudeville's Super-Musical Production
B. A. ROLFE & CO.
Assisted by
GEORGE WEIST and JUNE LEVEAY
Cast of 18 People
In a Spectacular Extravaganza—Mirth, Melody, Dancing and Lots of Brilliant Scenery and Costume
Spectacle
Stage's Most Versatile Comedienne
JESSIE BROWNING
In a Specialty That Rubbles with Fun
The All-Around Boys
BARRY & LAYTON
"We Fall for You"
Gus Rooney & Sullivan
GEO. YOUNG & CO.
GREAT COSMOPOLITAN PRODUCTION
A SOLID HOUR OF HAPPINESS
JUST AROUND THE CORNER
By FANNIE HURST
Author of "HUMORESQUE"
SUNDAY CONCERT • 3 to 10:30

THEY JUST WON'T MIX

what the size of the space, there is bound to be a division of interest. Here it is Jesse L. Lasky's old time partner who is gumming the works, for Lasky and Rolfe used to put on musical acts twenty years ago. Rolfe is still at it, apparently. This is about the best of the recent Gordon displays, and we are glad to see that a temporary slump into hand lettering has been reformed. Even with type it is hard enough to get a good showing. With lettering it is almost impossible.

—*P. T. A.*—

Stewart Knows When Type Will Pull Most

Apparently G. R. Stewart, of the America theatre, Casper, Wyoming, knows that it is not safe to pin his faith to cuts. Sometimes they do and sometimes they don't, but 365 times a year he can get results with the product of the type founder, so he sell on his type and if the cuts come up, so much the better. He decided that if he obtained

IT'S A THOUSAND TO ONE YOU'LL LIKE THIS GREAT RACE TRACK DRAMA
"THUNDERCLAP"
MARY CARR
FAMOUS MOTHER OF "OVER THE HILL," IS IN THE ALL-STAR CAST
PLACE YOUR MONEY ON "THUNDERCLAP" IT'S YOUR BEST BET!
Also "THE FAMILY ALBUM" (Sketchograph)
TODAY, WEDNESDAY AND THURSDAY
Continuous 1 to 11 A Rialto Cost Theatre Admission 40c
AMERICA

A SURE-FIRE DISPLAY

only a silhouette of the horses he would still have something, so he took a chance and came through. He probably got better than this with his paper, for this is a pulled proof on thin paper, on which no cut would show up well, but the point is that he plays safe with type and gets his sale made before he throws in the cuts for good measure. This is not a just-once, but he works the same policy on each advertisement, for he knows just how to put in the type to sell to a near sighted man who has lost his glasses. Some of Mr. Stewart's ads would almost sell a blind man. He uses large letters and frames his appeal to those most likely to be reached by the subject. In this example he talks race track language to sell a racing play. This will sell the local "talent" and will also appeal to those who can possibly be reached by a good racing story—and most people can be won in. It's always the same old race, but it is always a fresh thrill, for the man or woman who does not like to see a good running horse is abnormal. For a side issue Mr. Stewart plays up Mrs. Carr very nicely, and he sells all of the big punches in the few lines of comparatively small type. He does not go in for jazz writing nor does he sling language around, but he can write straight-from-the-shoulder selling talks that should have had him in a larger town before this.

—*P. T. A.*—

Makes the Lettering Match the Situation

We don't always like Jewett Bubar's freak lettering, but we think that this lettering for Harold Lloyd's I Do matches the title. Most grooms are supposed to be stampeded when they get up to the altar and swear their lives away, and the tremolo lettering gives a clear idea of the comedy without elaborate explanation. It puts it over as no amount of type could, for it tells it in three letters and one look. The cartoon style of sketch is better than straight work, though the likeness of Lloyd is very good, and we think this one of the snappiest drawings that Bubar has contributed in a long time. You are sold before you start to read about it, and you read only to get the details, so the copy writer merely says that this is one of the greatest laugh creations ever invented and then goes on to tell about the five reel

THE WAVERING BRIDEGROOM

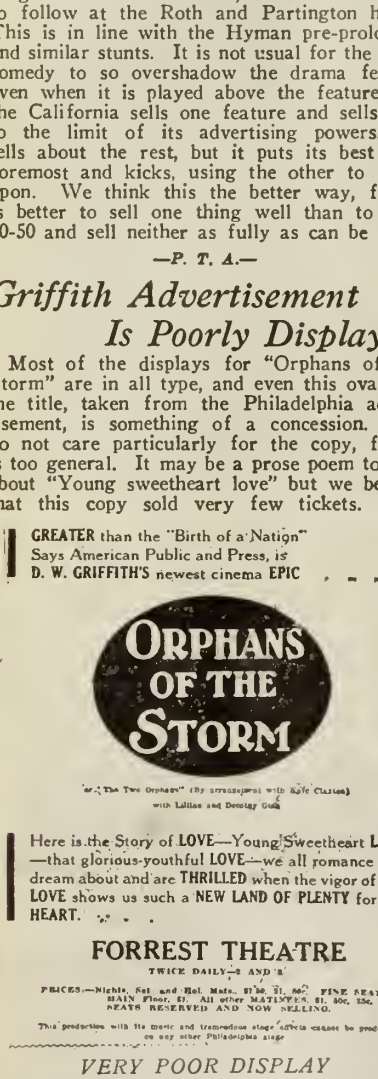
Selling the Picture to the Public

feature and the musical stunts. One of the latter is a "Molly O Trio" which sings two songs, the second number being the plugger song for the Sennett film, which was booked to follow at the Roth and Partington house. This is in line with the Hyman pre-prologues and similar stunts. It is not usual for the short comedy to so overshadow the drama feature even when it is played above the feature, but the California sells one feature and sells that to the limit of its advertising powers. It tells about the rest, but it puts its best foot foremost and kicks, using the other to stand upon. We think this the better way, for it is better to sell one thing well than to split 50-50 and sell neither as fully as can be done.

—P. T. A.—

Griffith Advertisement Is Poorly Displayed

Most of the displays for "Orphans of the Storm" are in all type, and even this oval for the title, taken from the Philadelphia advertisement, is something of a concession. We do not care particularly for the copy, for it is too general. It may be a prose poem to talk about "Young sweetheart love" but we believe that this copy sold very few tickets. The


GREATER than the "Birth of a Nation"
Says American Public and Press, is
D. W. GRIFFITH'S newest cinema EPIC
ORPHANS OF THE STORM
with Lillian and Dorothy Gish
Here is the Story of LOVE—Young Sweetheart LOVE—that glorious-youthful LOVE—we all romance and dream about and are THRILLED when the vigor of this LOVE shows us such a NEW LAND OF PLENTY for the HEART.
FORREST THEATRE
TWICE DAILY—2 AND 8
PRICES.—Nights, Sat. and Hol. Mats., $1.50, $1, 50c. FINE SEATS on MAIN Floor, $1. All other MATINEES, $1, 50c, 25c. ALL SEATS RESERVED AND NOW SELLING.
This production with its music and tremendous stage effects cannot be produced on any other Philadelphia stage

VERY POOR DISPLAY

display is impossible. The newspaper from which this was taken was lightly offset by the wet ink and seems slightly dirty with the result that the one selling line, apart from the Griffith name, is almost a total loss. If you will look very carefully you will find a pair of lines just below the oval. The first tells that the story is that of "The Two Orphans" presented by arrangement with Kate Claxton. The second adds "with Lillian and Dorothy Gish." Just imagine putting that in a puny six point and taking fourteen point to talk about " a new land of plenty for the heart." There is another six point line at the bottom to tell that this production is too large to be played upon any other stage in Philadelphia. That, too, has more selling value. It is a shame to take 150 lines in all the Philadelphia papers and throw them away like this. We think the Gish girls are worth at least an eight point in any display advertisement. Personally we should use eighteen.

—P. T. A.—

Rushed the Papers

The two Butte papers recently carried a teaser advertisement which read "Notice. With the opening of the mines 'Rent Free.'" Neither paper made a profit on that advertisement for both were besieged with inquiries as to the rent free offer. Hundreds of miners, who had flocked into town were eager to learn the details, and the Welfare Secretary of one of the mines begged for particulars that he might satisfy the curiosity of the employes of his company.

The details were withheld until Friday when the advertisement was changed to read that the details would be given on Sunday, when the Wallace Reid picture opened at the American.

There was some slight reaction at the sting, but the picture played to crowded houses.

—P. T. A.—

Paneled Spaces Give Emphasis to Program

This is not a very attractive announcement from the Allen Theatre, Cleveland, but it gets over the variety of the program as could not

A PANELED INVENTORY

be done in a single display. Each panel suggests a different feature, and only the picture is given a double panel. The cross panel at the bottom is
for a coming attraction, but the other spaces give the five Allen features and make you realize that there are other features than the picture. This form of display is not to be commended for regular use. It will work once, or perhaps two or three times, but it will soon lose its value and some other form must be devised. We think that the Allen will use it but once, for the advertising man has repeated only once, and that on the jazz week advertisement recently shown here. This was used a second time for the same idea when brought back a month later. The first engagement had been such a success it was repeated. Using the same crazy display gave emphasis to the fact that it was a repeat and duplicated the pull. Otherwise the Allen does not lack variety, though it may not always get the best results from its layouts. The average is good and the change keeps interest in the announcements.

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

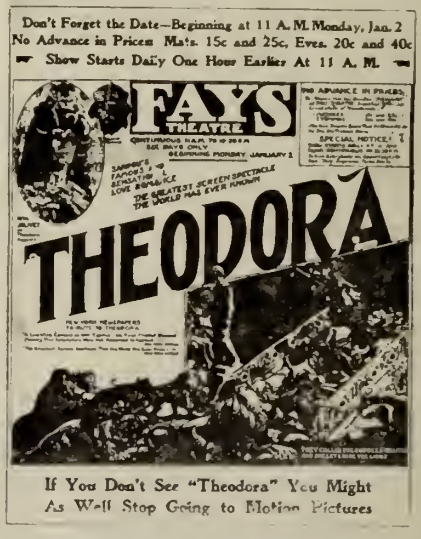
Chalmers Publishing Co.

516 Fifth Avenue New York

—P. T. A.—

Full Page Is Hurt by Lettering and the Cut

This is practically a four line display from Fay's Theatre, Providence, though an entire page was used. It sells the essentials of time, place and title, and it adds the familiar "If you don't see 'Theodora' you might as well stop going to see motion pictures," but much of the effect is lost through the over-use of hand lettering, which seems to blight New England.


Don't Forget the Date—Beginning at 11 A. M. Monday, Jan. 2
No Advance in Prices Mats. 15c and 25c, Eves. 20c and 40c
Show Starts Daily One Hour Earlier At 11 A. M.
FAY'S THEATRE
THEODORA
If You Don't See "Theodora" You Might As Well Stop Going to Motion Pictures

THE FAY FULL PAGE

Most sections of the country have dropped the all-lettered displays, but Pittsburgh and Providence are still constant to the awkward form. Lettering is useful to provide just the face wanted for titles, when the artist knows how to letter, but here most of the copy is lettered where it might better have been run in type. This more particularly applies to the box just to the right of the signature and to the matter below the title. Here the use of type would not only increase the value of the appeal in being more easily read, but it would help the general appearance of the page, for the lettering is very elemental. The line "No advance in prices" is especially well worthy of big display, yet it is almost hidden in a small, inconspicuous line. Sometimes a line can be small and still be conspicuous, but this is small and assuredly not prominent. The scene cut helps only negatively. It gives some idea of the immensity of the production, but it does not suggest more than that. This has been the trouble with most of the "Theodora" cuts. They suggest immensity, but they lack intimacy and leave the reader cold and often unsold. Even the portrait cuts do not suggest personalities somehow, and the best "Theodora" ads, with one exception, have all been in straight

Selling the Picture to the Public

type. There are so many good punch lines that we believe that it would be better to trust to the stills to get the pictorial angle over and rest in he papers on the type lines, of which there are many good ones.

—P. T. A.—

Gives Pride of Place to Late Lloyd Comedy

Crandall's Metropolitan Theatre threw everything else overboard when it got Harold Lloyd in "A Sailor Made Man." It gave him the distinction of an unusual layout and two-thirds of the space, including the drama feature

THE KING OF KOMEDY
Whose Originality, Wholesomeness and Unerring Sense of the Genuinely Funny Have Placed Him Far in the Van of Silent Drama's Most Gifted Laugh-Makers.
HAROLD LLOYD
Achieves His Supreme Triumph in His First Full Feature-Length, Super-Special Production Through Which Laughs Roar Like the Ocean and to which the Limitation on Merriment Does Not Apply.
"A SAILOR-MADE MAN"
The Most Skillfully Acted and Most Lavishly Mounted Multiple-Reel Comedy Ever Made—and the Funniest
CONTRIBUTORY FEATURES
KATHERINE MacDONALD in "THE BEAUTIFUL LIAR"
PATHE NEWS— TOPICS OF THE DAY
OVERTURE—"THE MILL ON THE CLIFF" (Rensinger)
WASHINGTON'S FINEST ORCHESTRA
—BEGINNING TODAY AT—
CRANDALL'S
METROPOLITAN
F ST. AT TENTH
The House of Recognized Preeminence

GIVING ALL TO LLOYD

in the list of lesser attractions along with the news reel and the orchestra. This seems to be because most managers know that a Lloyd comedy will draw a class of patrons who do not often come, and who can be coaxed with Lloyd when nothing else will serve. He has a strong appeal to the regular picture fans as well, so it pays to put him at the top of the bill instead of the dramatic offering, for he will draw more money. This is a nice lay-out because it is different from the usual run of the house advertising, and therefore will get more attention and emphasize the unusual attraction.

—P. T. A.—

Elemental Display Carries An Appeal

There is very little that is "artistic" about this display from the National theatre, Winnipeg. You are not so busy admiring the pretty drawing that you forget that it is an advertisement for a motion picture. It is made up of one scene and four trade mark cuts, a display announcement and two well-framed leaders. The cut apparently shows a man stumbling over a bearskin rug with a lot of people looking on. From the fact that the men have their hats on, you gather that this cannot be a run, but the drawing does not suggest "the subduing of an enraged bear" that the copy promises. All the cut does is to bring your attention to the space. You do not find the cut worth while looking at, but the text is interesting, and you read that, with a very good chance of being sold on the idea of buy-

A SELLING DISPLAY

ing a couple of tickets and taking someone to see the show. To this end the text is all set so that you can read it with the least trouble. Twelve point type interests the eye and the short arguments are easy to assimilate. It is about 98 percent argument; a real advertisement, as contrasted with the pseudo artistic advertisement. This does not mean, of course, that the crude cut is always the best, but it does indicate that the selling advertisement is one which gives the most prominence to the facts which are most likely to coax the money out of a prospect's pockets. Had the type matter been poorly done, the story could not have been sold at all. As it stands, the copy is well written, and therefore it sells the idea of the play, using the cut only to get attention. It will do that, even though it is the poorest action drawing that we have seen in a long time.

—P. T. A.—

Grauman Sectional Ad Covers Many Features

This display for Grauman's Theatre, Los Angeles, is a good example of what can be done with paneling. There are eleven items advertised in this space without confusion. On the left is the announcement

ELEVEN ITEMS HERE

of the feature with a little selling talk at the top. Below it is announced that "Just Around the Corner" will replace "Rent Fee" on Monday. The long panel is for a Chinese orchestra, and the panel at the right carries the eight features of the program, including the Sunday concert. It all gets in, and yet there is not the slighest confusion, and by cutting off each section you can get a clear survey of the entire bill. It does not look as pretty as some other Grauman displays, but this is working for the box office and has not a chance to doll up.

—P. T. A.—

Full Page "Molly O" Gets Over Strong

C. J. Appel, of the Allen Theatre, Brantford, Canada, sends in a full page for "Molly O," and asks for a comment on the typographical display, explaining that he knows something about type faces and marked every line himself. This display was run the day before Christmas, which explains the border, which otherwise would be out of place. We think that Mr. Appel knows more

A PRETTY LAYOUT

than type faces. He knows the value of open display and the value of good copy, for the layout and the text are as one with the selection of type faces, and the typographic dress is excellent. It's one of those things you can merely pass along for study without particular comment, for criticism would be uncalled for. Note, however, that the title is the one big thing in the page. Nothing else is permitted to get in the way of that display. And he is selling the title rather than the star because he can link it to the former success with "Mickey's Big Beautiful Sister" "Mickey" rather than Miss Normand will sell the picture to his patrons, so he plays that up. About the only suggestion we can make is that the lines "Mack Sennett Made It" and "Mabel Normand Played It" be shoved away from the price and time panels.

—P. T. A.—

Tough On the Actor

Exploitation turns up a laugh now and then. Lewis Sargent, who plays the messenger boy in "Just Around the Corner," went to work for the Western Union to help advertise the initial showing at Grauman's.

To make it more interesting, Sid Grauman offered a pack of passes to the real messenger who looked most like Sargent, and the prize went to Abraham Solifsky. That's an awful slam at a good old colonial name.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or, better still, write us that you'd like a free supply of report cards.

First National

ALF'S BUTTON. It's a shame exhibitors are asked to show this one at a time when patrons are shopping for entertainment and come and look at the lobby display and then walk away. It's very discouraging. Those who did see it, saw it with disgust. Even the posters are worthless for me. Advertising; usual. Patronage, better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

BITS OF LIFE. For me it is a "joke." Worst picture I ever played. Advertising; billed heavy, usual newspaper. Attendance; poor first day, worse second. M. F. Schnibben, Opera House, Florence, South Carolina.

BOB HAMPTON OF PLACER. A fine picture; a western picture takes well here. Every one likes the little freckle-faced boy. Pleased every one. Advertising; usual posters. Patronage; mixed. Attendance; good. D. D. Purcell, Muse-U Theatre, Cortez, Colo.

GO AND GET IT. Good picture, but cost too much money. Advertising; lobby and papers. Patronage; mixed. Attendance; poor. A. R. Workman, Colliseum Theatre, Marseilles, Illinois.

GOLDEN SNARE. Excellent Curwood story enacted by good cast; lots of animals and some action in beautiful snow country. Story unique, will please any audience. Advertising; nothing exceptional. Patronage; small town. Attendance; only fair, due to local conditions. Paul W. Kunze, Orpheum Theatre, Stoughton, Massachusetts.

GOLDEN SNARE. An excellent picture which may prove to be somewhat disappointing to those who read the original story. Advertising; two one sheets, one six window cards. Patronage; country town. Attendance; very good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

HARRIET AND THE PIPER. Anita Stewart picture; good. Advertising; three sheets, ones and photos. Patronage; foreigners. Attendance; fair. H. R. Fitton, Liberty Theatre, Piney Fork, Ohio.

LOTUS EATER. Here is one of the season's best novelties; but there was no reason to increase the $100,000 valuation over Neilan's others: it was not as good as "Go and Get It" or "Dinty," so why more money? Advertising; newspapers, heralds, house organ. Patronage; general. S. W. Blair, Majestic Theatre, Belleville, Kansas.

LOVE'S PENALTY. Picture dandy. Patrons said they would pay admission to sit and look at Miss Hampton. Book it: it's a peach. Advertising; billboards. Attendance; good. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

MARRIED LIFE. Have had several requests to bring it back. Be sure to advertise long in advance; be sure to book it, boys; it's great. Can raise your admission. Advertising; one six and five ones only. Patronage; all classes. Attendance; fair; very bad weather, but had it been good weather would not have been able to accommodate patrons. C. Wesley Jennings, Opera House, Bowling Green, Virginia.

MIDNIGHT BELL. Ray is good drawing card for me: good, peppy picture, patrons pleased. Advertising; slides and one sheets. Patronage; mixed. Attendance; good. R. Mason Hall, Grand Theatre, North Fork, West Virginia.

MIDNIGHT BELL. Best Ray picture I have shown. Lots better than "Scrap Iron" or "Egg Crate Wallop." Advertising; usual. Patronage; mixed . Attendance; good. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

MOTHER O' MINE. A good picture. Patrons seemed to like it but the picture failed to draw well. No comments received. Advertising; newspaper, one sheets and photos. Patronage; local. Attendance; fair. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

MY BOY. Pleasing picture; special appeal to young folks. Advertising, big, newspaper, window display, lobby. Patronage; general. Attendance; good. Stanley Chambers, Regent Theatre, Wichita, Kansas.

SCRAMBLED WIVES. Ran this picture some time since, but feel that I owe it to my fellow-exhibitors to recommend this picture to them. Marguerite Clark always pleases here. The touch of novelty makes this offering especially attractive. Advertising; one sheet, two sheet, photos, heralds, newspaper. Patronage; neighborhood. Attendance; good. Ida Grant, Grant's Theatre, Hobart, New York.

THE SIGN ON THE DOOR. Seven reels. A favorite star here in a very good picture. Many favorable comments. Characters all good. Advertising; newspaper and house programs. Patronage; general. Attendance; fair. Smith and Correll, Portland Theatre, Casselton, North Dakota.

TOL'ABLE DAVID. One of the best this year. Picture stands up under greatest billing you can give it. Holds them to the finish. Good business here. Advertising; billed like a circus. Patronage; family. Attendance; very good. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

YELLOW TYPHOON. Ran this with piano and violin on Saturday and Sunday to only fair attendance, due to cold weather and opposition. Dance in town. Did not make any money, but certainly no fault of picture. Ran this with Mermaid Comedy, "Moonshine," and received many favorable comments. Advertising; one three, two one sheets, photos, heralds and mailing list. Patronage; village and country. Attendance; poor. Cochrane Theatre, Cochrane, Wisconsin.

Fox

GLEAM O' DAWN. An outdoor subject which did not appeal to our patronage. New star and people stayed away. Patronage; small town. Attendance; poor. Ray Pfetcher, Isis Theatre, Roseville, Illinois.

LADY FROM LONGACRE. Better than I expected. Did not think William Russell would go well in this type of picture. Advertising; one sheets, photos, slides, program. Patronage; mixed. Attendance; fair. H. L. Fox, Tokio Theatre, Morehouse, Missouri.

LAMPLIGHTER. Good picture, star good. Advertising; newspaper. Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

LONE STAR RANGER. Great picture for me. Pleased all. Book it by all means as everybody has read the book. Advertising; usual. Patronage; high class. Attendance; good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

OVER THE HILL. Excellent picture: good box-office attraction. Advertise big and cash in. Advertising; billboards. Patronage; better class. Attendance; fair. L. O. Davis, Virginia Theatre, Haard, Kentucky.

RIDING WITH DEATH. Buck Jones would draw them in if I had a circus across the street for opposition. Advertising; lobby and program. Patronage; family. Attendance; capacity. James J. Christie, Third Avenue Theatre, Watervliet, New York.

ROUGH AND READY. About a year since Troy saw Farnum. Thought it a good idea to book one re-issue. Played to capacity. Quite a few thought that they had seen the picture before, nevertheless they went out well pleased. Advertising; usual. Patronage; excellent. Attendance; capacity. A. V. Bothner, Majestic Theatre, Troy, New York.

THE ROUGH DIAMOND. This picture got them all in good humor, those who saw it. Tom Mix is getting better every day at Rossiter . Advertising; usual. Patronage; all kinds. Attendance; good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

STRAIGHT FROM THE SHOULDER. Very good. Six reels of real entertainment. Best Buck (I mean Charles!) Jones picture shown here. Everybody pleased. Advertising; six, ones, photos. Patronage; regular. Attendance, 100% full house. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

A VIRGIN PARADISE. O. K. Pleased fine, but not the "big special" they claim for

Straight from the Shoulder Reports

it. About the best Pearl White has appeared in, which is not saying much. Advertising; extra heavy campaign. Patronage; mixed. Attendance; terrible. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

Goldwyn

EARTHBOUND. Excellent picture, semi-religious, did not go well here; my patrons like more of blood-and-thunder type of story. Advertising; twenty-four sheet, three sheet, one sheet, heralds, program. Patronage; small town. Attendance; fair. H. L. Fox, Tokio Theatre, Morehouse, Missouri.

MADE IN HEAVEN. Of all the pictures we have shown of Goldwyn's, and we have shown some good ones, Tom Moore in this beats them all. Drew a big crowd and everybody satisfied. A. E. Rogers, Temple Theatre, Dexter, New York.

NORTH WIND'S MALICE. A good snow picture. A picture that will please every one. Have been asked to show it again: you cannot go wrong on this one. Advertising; two sixes, slides, heralds. Attendance; good. R. L. Harding, Plaza Theatre, Little Rock, Arkansas.

A POOR RELATION. Very ordinary picture for me. No one said anything for it. Advertising; two threes, six ones, heralds. Attendance; poor. Thos. E. Orr, Princess Theatre, Albertville, Alabama.

THEODORA. Most remarkable spectacular picture ever filmed. Magnificent in the extreme. Made in Italy, but by real actors. If you have Italian population it goes immense with them. Appeals to lovers of high-class material. Ordinary run of movie fans, particularly young people, do not like it. Not good for regular "movie" business. Advertising; Italian papers, big newspaper display, posters. Patronage; small town. Attendance; good. Ben L. Morris, Elk Grand Theatre, Bellaire, Ohio.

AN UNWILLING HERO. An extra good picture, one of Rogers' best. Pleased 100%. Advertising; one sheets and two newspapers. Patronage; small town. Attendance; poor. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

WET GOLD. Good picture: some unusual underwater scenes. Received many favorable comments. Anna Frankle, Strand Theatre, Leon, Iowa.

Wid Gunning, Inc.

GIRL FROM GOD'S COUNTRY. Improbable story, but excellent drawing card. Has wonderful advertising features and admits of almost unlimited "stunt" advertising. If advertised, will make money at usual admissions. Advertising; posters, heralds, newspapers and stunts. Patronage; mixed. Attendance; very good. J. J. Wood, Redding Theatre, Redding, California.

GOOD AND EVIL. Just as the local papers said, "A study in stupidity." The story is negligible and the "acting," if you can call it that, is so terrible it's humorous. Advertising; as usual. Patronage; college students. Attendance; good because of a fine supporting show. E. W. Large, Strand Theatre, Ithaca, New York.

WHAT DO MEN WANT? Splendid. They liked this one. A sure money-getter in my opinion. Advertising; heralds, ones and sixes, photos. Patronage; mixed. Attendance; good. A. B. Kreiser, Majestic Theatre, Myerstown, Pennsylvania.

Hodkinson

FIFTY CANDLES. Pleased 90% of the people. Advertising; posters, slide, set of photos, newspaper. Patronage; mixed. Attendance; good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

THE SAGEBRUSHER. Made one of the biggest hits of any picture ever shown in eight years. The story, acting, scenery and comedy were great. One fault, ex-convict was entirely too rough with blind girl and a little too much of it, but that was soon forgotten and the later scenes made a real finish. High school professor said it was best one yet and he wouldn't have missed it for twice the admission. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

Metro

ALIAS LADYFINGERS. Great. Lytell good drawing card here. Many favorable comments on this one. Patronage; general. Attendance; fair. A. L. Repp, Idylhour Theatre, Greeley, Nebraska.

MESSAGE FROM MARS. Very good. Lytell liked by patrons: number of comments on this subject, but think the show is too long drawn out. Has excellent moral lesson. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

OFF SHORE PIRATE. A very good picture and pleased. Advertising; two newspapers and lobby. Patronage; small town. Attendance; fair. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

PEACOCK ALLEY. The best picture in which Mae Murray has ever appeared. Her performance was splendid: story especially suited to her, cast excellent, Prizma titles most beautiful ever seen here. Business record-breaking in spite of very severe cold spell. Can recommend picture to every exhibitor in America. Advertising; window displays, etc. Presentation; girl dressed as Miss Murray in dance. Patronage; best in city. Attendance; splendid. H. M. Rouda, Auditorium Theatre, Dayton, Ohio.

Paramount

AFTER THE SHOW. A good, well-acted photoplay. More of this kind needed here. Took well with our patrons, although a little slow in action. Advertising; half sheet cards, daily display ten-inch in two newspapers. Patronage; mixed. Attendance; fairly good. C. D. MacGregor, Princess Theatre, Chatham, Ontario, Canada.

AWAY GOES PRUDENCE. Good light comedy. Billie Burke draws here. Advertising; ones, threes, sixes, newspaper. Patronage; mixed. Attendance; fair. L. P. Stubblefield, Hartsville Theatre, Hartsville, Tennessee.

BOOMERANG BILL. Excellent: good story, cast and acting. Program will need comedy balance on this. Advertising; usual. Patronage, health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SENTIMENTAL TOMMY. Ran two days with poor crowd first day and slight increase on second. Advertising; newspaper. Patronage; small town. Attendance; fair. N. R. Carskaden, Music Hall Theatre, Keyser, West Virginia.

THE SHEIK. Great. One for the biggest attendance we ever had, but about half were disappointed because it did not follow the book. Advertising; three newspapers, windows, lobby display and store window displays. Patronage; neighborhood. Attendance; good. J. Edw. Mitchell, Strand Theatre, Waverly, Massachusetts.

THE SHEIK. Not one kick did we have. Brings out people who haven't been inside theatre for years. Ran two days, S. R. O. Advertising; extra lobby, billboards, newspaper, banners. Patronage; mixed. Attendance; good. A. E. Bamberger, Empress Theatre, Owensboro, Kentucky.

THE SHEIK. Good picture and good puller. Those who had not read the book liked it best. Advertising; program, lobby, trailer and handbills. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

THE SHEIK. Sure fire if you step on it. Tie up with the National publicity already given it, and clean up. Made good at slightly advanced admission. Advertising; big by every ordinary method. Patronage; mixed. Attendance; record breaking. J. J. Wood, Redding Theatre ,Redding California.

STRAIGHT IS THE WAY. An exceptionally good picture that pleased most of our patrons. Bad weather kept business down. Advertising; usual. Patronage; high class. Attendance; poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

TILLIE. Ordinary program picture. Mary Miles Minter trying to play a dramatic part; she is a juvenile. Business off. Patronage; family. Attendance; poor. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

WHITE OAK. Hart is not the card he used to be, losing hold of our public. Advertising; newspaper. Patronage; all classes. Attendance; poor. Stanley Chambers, Palace Theatre, Wichita, Kansas.

WOMAN GOD CHANGED. Unusually fine picture; great audience appeal. Advertising; newspaper. Patronage; small town. Attendance; good. N. R. Carskaden, Music Hall, Keyser, West Virginia.

Pathe

DISCONTENTED WIVES. Nothing extra, but a good program picture at that. Advertising; average. Patronage; mixed. Attendance; fair. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

RECKLESS CHANCES. Good clean entertainment. J. P. McGowan well liked after playing this one. Advertising; playing up title. Patronage; high class. Attendance; good. Julius Frankenberg, Fordham Theatre, New York City, New York.

SIN OF MARTHA QUEED. One of the best pictures ever shown in this theatre, came near pleasing every one. We did not boost it big for we had read report quite misleading. Really it is a real picture and you will never regret playing it for a run. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SIN OF MARTHA QUEED. A splendid picture for me, splendid cast and story. Many compliments. Advertising; average. Patronage; mixed. Attendance; fair. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

R-C

AT THE STAGE DOOR. My people called this a real feature. Lillian (Billie) Dove is beautiful and can act. Advertising; newspaper, ones, three, photos. Patronage; family. Attendance; 120 (in two nights).

Straight from the Shoulder Reports

E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

THE BROKEN BUTTERFLY. A very good picture with pretty scenery. Patrons went out with a smile on their faces; every one pleased. Don't be afraid to boost this picture. Attendance; good. E. Eleazar, Casino Theatre, Kaplan, Louisiana.

DUKE OF CHIMNEY BUTTE. A good western. Fred. Stone will please them all. You can't go wrong on this one; it will get you by. Wm. Thatcher, Royal Theatre, Salina, Kansas.

SILENT YEARS. Good cast, good photography, but story drags very badly and did not please our patrons. Advertising; regular. Patronage; average. Attendance; fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

Realart

ALL SOULS' EVE. A good, clean little picture, suitable for any audience. The kind people like to bring their children to see. Best picture of Miss Minter's since "The Little Clown." Advertising; posters and slides. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Mississippi.

BLACK BUDS. Just a fair program picture. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

PLAYTHING OF BROADWAY. A nice program picture; no kicks. A few comments of praise. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Selznick

CHILDREN NOT WANTED. Can recommend this one to any class of patrons. pleased everybody, but didn't do any business on account of rain. Advertising; usual. Patronage; small town. Attendance; poor. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

CLAY DOLLARS. First-class picture of small town life. With the proper music, made a hit here. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

GILDED LIES. Not a world beater; just a picture that gets by with little or nothing to commend it. Action is slow, and with little reason for lots of it. Advertising; Newspapers, billboards. Patronage; general. Attendance; fair. Temple Theatre, Bellaire, Ohio.

HANDCUFFS OR KISSES? The picture was good and Elaine Hammerstein did her part finely. She was well liked by our patrons. Advertising; two papers, lobby and slide. Patronage; mixed. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

RED FOAM. Good clean 100% entertainment; can be run anywhere. Advertising; six, three, ones, slide. Patronage; mixed. Attendance; good. Walter Albers, Eagle Theatre, Baltimore, Maryland.

SHADOWS OF THE SEA. A much more pleasing picture than some of Selznick's Specials. Good story, plenty of action. Patronage; family. Attendance; fair. Jno. W. Creamer, Pert Theatre, Gillespie, Illinois.

United Artists

MARK OF ZORRO. Every one said this was a fine picture. They will have to go some to beat this one for action. Advertising; four ones, two threes, slides and newspaper. Patronage; mixed. Attendance; good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

Universal

ACTION. One of the fastest western pictures made. Hoot Gibson takes well every time I show his pictures. Advertising; ones, threes, sixes, photos. Patronage; usual. Attendance; good. R. L. Harding, Plaza Theatre, Little Rock, Arkansas.

ONCE TO EVERY WOMAN. As a program picture at a program price this would have done very well. In the first place there is no comedy relief whatever. It took the mother too long to die. The home stuff was fine, cast was all right. I have run pictures at half what this cost me that pleased twice as well, although we received some good comments. Think some of the good reports on this were overrated as from about two dozen reports only one said "not very good." J. R. Rush, Pastime Theatre, Pearl City, Illinois.

PLAYING WITH FIRE. An excellent picture in every respect. Book it by all means. Gladys Walton is coming to the front fast. Advertising; local newspapers, ones and threes. Patronage; mixed. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

Vitagraph

SON OF WALLINGFORD. A knockout, you can't go wrong on this one. Eight reels of real picture. Will please any audience. Advertising; newspaper hook-up with merchants for full page, special paper. Patronage; mixed. Attendance; good. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Comedies

BELL HOP (Vitagraph). Only fair; not nearly as good as his older ones. Semon should try something new; his pictures seem to be all the same. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia, Canada.

STEALING HOME (Universal). One of the very best and cleanest two-reel comedies on the market. It kept audiences laughing all day. Mrs. Phelps Sasseen, Lyric Theatre, Easley, South Carolina.

TOONERVILLE TROLLEY COMEDIES (First National). "The Skipper's Treasure Garden." This brought down the house and caused a favorable write-up in the press. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

STICK AROUND (Pathe). Simply rotten; didn't have the nerve to run it the second show. Ran it in connection with "The Little Minister" to the largest house we have had in months. A producing company that will put out this kind of a picture and call it a comedy makes us say: No wonder we have advocates of censorship with this to show our patrons; we should have. Milton Leigh, Liberty Theatre, Parma, Idaho.

Serials

BREAKING THROUGH (Vitagraph. Good serial, liked by patrons. Print always good from Vitagraph. Service could not be better. Patronage; mixed. Attendance; fair. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

State Rights

BETTER MAN (Apwon). Good western, plenty of action. Patronage; general. Attendance; good. B. Ginsberg, Three Star Theatre, Paterson, New Jersey.

BURN 'EM UP BARNES (C. C. Burr). Very good. They will like it. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

MANHATTAN MADNESS (Triangle reissue). Despite its years of age it drew them just as well as would a United Artist-Fairbanks. There are new prints on all these old Triangle plays. M. Oppenheim, Empire Theatre, New Orleans, Louisiana.

Special Subjects

CREATION (Sacred Films, Inc.) Main attraction on program. Went over big. Put it on with four voice female chorus. Production 100%. Pictures to follow this should be wonderful. Advertisnig; newspapers. Patronage; elite. Attendance; good. (Week of January 30). Howard Theatre, Atlanta, Georgia.

EXHIBITOR'S REPORT

Title of Picture .....Producer .....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage .....Attendance .....
Good. Fair. Poor.

Theatre .....City .....State.....

Date ..... Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

A Wide-Open Town

(*Conway Teorle—Selznick—4,650 Feet*)

M. P. W.—Conway Tearle has a story and a part in "A Wide-Open Town" that is going to add friends to his already long list of photoplay admirers.

N.—A typical high-class program feature.

E. H.—Pleasing five-reel feature that compares favorably with the best of recent Tearle pictures.

F. D.—Conway Tearle in a good story that should please them.

The Cave Girl

(*Featured Cast—First Notional—4405 Feet*)

M. P. W.—Good entertainment.

F. D.—Excellent pictorial appeal makes it quite attractive. . . . A very appropriate winter offering with a thrilling climax.

T. R.—This picture is interesting enough as the story goes, but its greatest appeal will be through the magnificent outdoor scenes.

Smilin' Through

(*Norma Talmadge—First Notionol—8 reels*)

M. P. W.—Norma Talmadge provides exhibitors with a box office success that is a rarely beautiful production.

E. H.—With careful direction. beautiful settings, splendid photography, and Miss Talmadge at her best, this is certain to prove one of the best program pictures of the season.

F. D.—Here's the best picture Norma Talmadge has ever made for First National. . . . Here is one of the best pictures she has ever made. . . . That should be enough to get a lot of money in the box office for you.

T. R.—Few there will be who will deny that Miss Talmadge's finest emotional work is registered in this picture. The audience values of this production are clearly defined.

N.—"Smilin' Through" will win praise everywhere. Money has not been spent upon it in vain. It tugs at the finer senses.

Burn 'Em Up Barnes

(*Johnny Hines—Burr—5600 Feet*)

M. P. W.—The impression left by the picture is distinctly pleasing.

E. H.—Comedy-drama of the best type. Well directed and well acted story.

N.—Melodramatic farce furnishes entertainment and a couple of thrills.

F. D.—Not reviewed.

The Child Thou Gavest Me

(*Featured Cast—First Notional—6091 Feet*)

M. P. W.—Powerful drama, flawlessly produced, is John M. Stahl Picture—First National release.

N.—This semi-humorous romance presents a variation of the primitive love formula.

The Beautiful Liar

(*Katherine MacDonold—First National—5236 Feet*)

M. P. W.—Offers sixty-two minutes of clean and amusing entertainment, and it gives to Katherine MacDonald an opportunity to show her ability to double in widely differing parts in the same photoplay.

E. H.—A light, though pleasing comedy-drama.

N.—Pleasing light comedy-drama with Katherine MacDonald in dual role.

T. R.—Not revicwed.

F. D.—Not reviewed.

The Dangerous Little Demon

(*Morie Prevost—Universal—4571 Feet*)

M. P. W.—Universal offers Marie Prevost in a story that does not measure up to her previous pictures.

F. D.—Star's attractiveness and good production holds it up.

N.—A slight story relying entirely upon the star's personality.

E. H.—Charming little star shines in light and interesting story.

The Sheik's Wife

(*Featured Cast—Vitograph—5841 Feet*)

M. P. W.—Real atmosphere raises stereotyped plot into rather vivid melodrama.

N.—Because of its atmosphere, attention to detail, marvelous backgrounds and apparent authenticity of scenes showing the manner and customs of the Mohammedan, rather than from its story value. "The Sheik's Wife" impresses as a film well out of the ordinary and one which should especially appeal to the better class of theatregoers.

T. R.—Its atmosphere is unique. The picture is beautifully photographed, well directed and gives every indication of winning widespread popularity.

E. H.—Vivid, forceful.

F. D.—Very simple story given rather colorful production.

The Mistress of the World

(*Mio May—Poromount—Serial—5 Reels*)

M. P. W.—Paramount has novelty in four part, five reel per episode, serial. . . . Mammoth production.

T. R.—It is a German production, vibrant with whirlwind action, thrills galore, hairbrcadth escapes, sudden death and mystery.

N.—One must frankly state that it needs heavy exploitation to attract a crowd.

F. D.—Genuine serial atmosphere with all the thrills and improbabilities. . . . If your crowd goes in for serials they ought to be satisfied.

E. H.—Depends chiefly for its entertaining quality upon the work of little Richard Headrick. The story is highly improbable, and though well acted, will not convince the average picture-goer.

N.—Rich sets and splendid acting give this one its appeal.

T. R.—Not reviewed.

F. D.—Not reviewed.

Crossing Trails

(*Pete Morrison—Associoted Photoplayers—4800 Feet*)

M. P. W.—Will probably be a fair box-office attraction, especially appealing to the fans who like to see their heroes step in at the opportune moment to the entire discomfiture of the bad man.

N.—Conventional Western in plot and incident.

T. R.—One of the most thrilling Westerns the reviewer has seen.

F. D.—Not reviewed.

E. H.—Not reviewed.

Love, Hate and a Woman

(*Groce Dovison—Arrow—5 Reels*)

M. P. W.—Charming star enhances first of series of her productions for Arrow.

E. H.—Little novelty in the theme, but good direction, a competent cast and pleasing star make an entertaining picture that will satisfy the majority.

N.—Unconvincing melodrama—weak story—good cast.

F. D.—Not reviewed.

T. R.—Not reviewed.

Return of Daylight-Saving Expected in Baltimore; Exhibitors Not Hopeful

A STRONG movement is now on foot in Baltimore to bring back daylight saving for the summer months. All the newspapers are backing the idea, many business organizations have given out statements that they favor it and a number of ministers have voiced their approval.

It was suggested at first to resurrect the ordinance proposed in 1919, which was not passed and has been in committe since that time, but it has been recalled now from the Ways and Means Committee, and it is proposed, at this writing, to hold a public hearing on the matter on March 16, at 8 p. m., in the Council Chambers.

According to this ordinance the clocks are to be set forward an hour on May 1 and back the same length of time on October 1, each year. This action of changing the time on the part of the mayor and City Council is prohibited by Article 94 of the Code, which fixes the standard time of the state, according to William C. Towers, chairman of the Ways and Means Committee of the City Council.

While all these activities are in progress exhibitors are remaining quiet because many of them believe it would be futile to attempt to fight a measure that is so strongly in public favor.

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Bought and Paid For"

Wm. DeMille's Picturization of Famous Play Is Strong and Convincing Drama.

Reviewed by Fritz Tidden.

When the stage production of George Broadhurst's play, "Bought and Paid For," was made some years ago, it met with tremendous success in New York and then in other big cities and finally in the smaller towns. The reason for this was and has remained clear. It presented a vital story in a convincing fashion, embracing real drama, constructed with fine technique and, above all, having an unusual amount of strong, human appeal.

So much has been said of the stage version for the very good reason that the picture version, produced for Paramount by William De Mille, keeps as close to the original as is possible in screen transcription, consequently there is no doubt but that it will at least equal the success of the stage play. The action of the original has been followed with remarkable fidelity and the spirit of the original has not only been retained absolutely, but has in a measure been increased. Clara Beranger made the adaptation in scenario form and gave De Mille a working plan that is a highly estimable example of construction. From her script the director made a production that leaves nothing to be desired.

The strongest recommendation that can be made is that the picture at the start rivets the interest of the spectator and increases it as the picture progresses. It visualizes the same qualities the stage version contained, although there are times when there seems to be an unusual number of titles.

The acting of the cast is one of the most valuable features of the production. The interpretation of the story lies for the most part in the hands of but four characters. The result of their individual and collective performances is a quartet of human beings, working out a modern problem most convincingly and seem to be impelled by real motives. Agnes Ayres, who is co-featured with Jack Holt, does the best work of her career. She is what the part calls for, a real aristocrat in bearing and manners, and she is charming to look upon. Coupled with this is acting ability, with which she employs the necessary restraint. At times she appears self-conscious, but this fault is not strong enough to hurt her performance. Jack Holt is fine, and does something for which he should be wholly commended, playing a man in his cups without overdoing it. Walter Hiers acts the ludicrous bounder, who assumes the debonair manner as convincingly as is possible. Leah Wyant is excellent.

They, no matter what your clientele, will like "Bought and Paid For."

The Cast

Virginia Blaine ..... Agnes Ayres
Robert Stafford ..... Jack Holt
James Gilley ..... Walter Hiers
Fannie Blaine ..... Leah Wyant
Oku ..... George Kuwa
Maid ..... Bernice Frank
Telegraph Girl ..... Ethel Wales

Adapted From George Broadhurst's Play.
Scenario by Clara Beranger.
Directed by William C. deMille.
Length, 5,601 Ft.

The Story

The principal character is an unhappy telephone girl who married a millionaire in the hope of learning to love him and at the urging of her sister. His patience and kindness win her affections, but her happiness is marred by her husband's taste for liquor. His gifts and apologies still her antagonism for a while, but finally she protests and he brutally declares that he "bought and paid" for her and proclaims his right of possession. Outraged at the thought of being a chattel, she demands that he cease drinking, and deserts when he refuses, leaving her jewels behind. The husband hopes that poverty will bring her back to him, but it is only through a subterfuge by her sister's husband that the two are brought together.

Exploitation Angles: Ride hard on the stage success of this play, for it was one of the real stage hits. Then play on the cast and the deMille production, but sell the play to the limit and make new friends for the stars.

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"Other Women's Clothes" (Ballin).
"The Fire Bride" (Wid Gunning).
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"On Her Honor" (Tri-Art).

"Alexander Hamilton"

Touching on the high lights in the career of Alexander Hamilton, Charles Urban has given to the screen a dramatic portrayal that is worthy of the keenest interest. It is undoubtedly true that all of the events in Hamilton's life which are shown on the screen are not historically correct, but this can be overlooked because of the interesting glamour that they impart to the story. However, there are also shown authentic situations which are no less dramatic.

The acting is excellent and the story of Hamilton's life is pieced together in a way that gives it all the elements of a finely woven romance, which leads to his tragic death in the duel with Aaron Burr. The film is No. 268 in the series of "Great American Statesmen."
—T. S. daP.

"The Seventh Day"

First National Attraction Has Richard Barthelmess As Star.

Reviewed by Fritz Tidden

Not only have exhibitors the strong cashing-in possibilities of the star's name, but they may use to advantage the presence of a number of film favorites in the supporting cast. Theatre managers, it is almost unnecessary to say, know by this time that Barthelmess' name means the pleasing jingle of a steady placing of coins on the box office sill. And playing him in this picture in your house as soon as possible after "Tol'able David," his finest work, you will reap the benefit of the enthusiasm created by that production.

Mentioning "Tol'able David" necessitates a comparison of that picture with "The Seventh Day." The former was an inspired piece of work from the story down the line of production to the photography. The latter is not; so it should not be held up in too rigid comparison. "The Seventh Day" is a pleasing entertainment, for which no claims are made that it is a masterpiece. It is purely fictional in theme and content and should be judged as such. And in this light, and this only, it will not be a disappointment to Barthelmess' followers.

It has been said that the story is purely fictional. It is: but the sincere work of the star and his unusually fine supporting cast lend it a slight tone of probability, or, at least, they keep it from seeming utterly foolish. Barthelmess' role does not call for an extension of the acting ability he can exert when the case demands, but he makes more out of his part than it originally contained. It is invested with his personality, which is saying much. The others in the cast, too numerous to give individual attention, are in each instance far superior to the material which they are called upon to handle. Henry King, the director, has injected good atmosphere and staged the scenes in an expert manner. And the photographer did his bit, too.

The Cast

John Alden, Jr. ..... Richard Barthelmess
Uncle Jim Alden ..... Frank Losee
Uncle Ned ..... Leslie Stowe
Donald Peabody ..... Tammany Young
Reggie Van Zandt ..... George Stewart
Monty Pell ..... Alfred Schmid
Aunt Abigail ..... Grace Barton
Betty Alden ..... Anne Cornwall
Katinka ..... Patterson Dial
"Billie" Blair ..... Teddie Gerard
Patricia Vane ..... Louise Huff

Story by Porter Emerson Browne.
Scenario note credited.
Directed by Henry King.
Length, 5,335 Ft.

The Story

The star has the role of John Alden, Jr., descendant of a sturdy line of fishermen on the rockbound Maine coast, fifteen miles from the nearest railroad. To this isolated town comes a luxurious yacht because of an engine breakdown that will keep it idle for seven days. The passengers, rich society people of young ideas and idle ways, seek diversion in their imprisonment, and finding none, take to the popular pastime of flirtation. To such a game unsophisticated John falls a ready prey, seeing in the perfect carriage of the city trained girl his ideal of womanhood. The joke is carried too far and Alden and his sister, with whom one of the men in the party has been flirting, fall in love seriously. There is a satisfactory working out of the problem.

Exploitation Angles: The reviewer has indicated the general exploitation slant on this picture.

Newest Reviews and Comments

"Come On Over"

Delicious Irish Humor Makes Colleen Moore-Goldwyn Film a Rollicking Comedy.

Reviewed by Sumner Smith.

Rupert Hughes again demonstrates his thoroughness in whatever he undertakes by making "Come on Over," Colleen Moore's starring vehicle for Goldwyn, as green as any Shamrock that ever flourished in the Auld Sod. Indeed, so typically Irish is this picture that the heroine arrives in what she has been told was "The Land of Liberty" with a box of Shamrocks, and then exhibits a very justifiable and equally Irish temper when she discovers her sweetheart has apparently lost interest in her. Moreover, the picture ends with everybody—rich men and poor men, their wives and kin—dancing an Irish jig on a hastily requisitioned door in a home of the busy rich. We can't conceive of a person of Irish descent not liking this picture, and as for those not so intimately concerned with Erin, why, they indeed lack a sense of humor if they don't find it intensely amusing.

The acting is generally splendid, except toward the close where the action tends towards a mild burlesque. Colleen Moore is such a wholly charming sweetheart as Moyna Killilea that Ralph Graves as Shane O'Mealia shouldn't for the moment have been enticed by the encircling arms of Kathleen O'Connor, playing Judy Dugan. Kate Price, Monti Collins, and Florence Drew are especially good on the comedy end. Most of the subtitles, written in brogue, are gems of pure Irish humor and had a Capitol Theatre, New York, audience roaring.

"Come on Over" is sure to please the Irish, possibly as much as any comedy ever produced. For a patronage containing only a few sons and daughters of Old Erin it could be cut slightly with advantage, as it runs over with sentimentality in some places, but the humor of the subtitles and the humor inherent in the situations should delight everybody.

The Cast

Moyna Killilea ..... Colleen Moore
Shane O'Mealia ..... Ralph Graves
Michael Morahan ..... J. Farrell MacDonald
Delia Morahan ..... Kate Price
Carmody ..... James Marcus
Judy Dugan ..... Kathleen O'Connor
Bridget Morahan ..... Florence Drew
Myle Morahan ..... Harold Holland
Kate Morahan ..... Mary Warren
Mrs. Van Dusen ..... Elinor Hancock
Dugan ..... Monti Collins
Barney ..... C. E. Mason
Priest ..... C. B. Leasure

Story and Scenario by Rupert Hughes.
Directed by Alfred E. Greene.
Photographed by L. Wm O'Connell.
Length, 5,556 Ft.

The Story

Shane O'Mealia leaves his sweetheart, Moyna Killilea, in Ireland as he sails for America, promising to send for her. Jobs are hard to hold, however, so that he cannot gain the necessary money. A friend brings her over as a surprise for Shane. She arrives to hear Shane and an American girl, Judy Dugan, talking about going to see the priest and believes they are to be married. All ends well when it develops that the pair took the girl's father to the priest to force him to sign the pledge.

Program and Exploitation Catchlines:

Colleen Moore in a Rollicking Irish Comedy by Rupert Hughes of a Girl From the Auld Sod Who Thought Her Lover Untrue to Her.

Exploitation Angles: Make your drive on the Irish with the old and the new flags, shamrock cutouts and similar appeal. If you can dig up a jaunting car it will make a fine perambulator with a man and woman as passengers. Play it hard, even if your Irish population is small.

"Woman, Wake Up"

First Starring Venture of Florence Vidor Is Very Promising—Made by Associated Exhibitors.

Reviewed by Mary Kelly.

Complying with certain standards of screen entertainment for which the public has shown a marked preference, "Woman, Wake Up" should bring excellent box-office results. It is an elaborate expression of the idea that a husband does not have to be killed or abandoned in order to be cured of naughtiness. It provides a familiar solution in a familiar way. But the theme has prove popular enough to warrant repetition, especially when the manner of productive is attractive, as it is in this case.

The charm of home and fireplace and the lure of the saxophone have been artfully contrasted, with Florence Vidor as the symbol of demure domesticity and Louis Calhern as a stray note from the land of jazz. Miss Vidor's metamorphosis from a simple mountain maid to a radiant modern type follows the conventional style of dramas of this class, and with her beauty enhanced by lovely clothes, she should have a big appeal. Her ability in many featured roles in previous productions has prepared for her success in this, her first starring vehicle, which is exceptionally favorable to her personality.

One of the reasons for the success which the picture promises is the use of tried and true effects, such as the cabaret scenes and the aeroplane disaster. The sets, too, have an appeal because of a certain plain novelty.

The Cast

Anne ..... Florence Vidor
Monte Collins ..... Louis Calhern
Henry Mortimer ..... Charles Meredith

Story by Ben Moore Clay.
Scenario by C. B. Manly.
Direction by Marcus Harrison.
Length, About 6,000 Feet.

The Story

Married after a very brief courtship, Monte finds Anne too domesticated for his gay tastes, and she finds him too frivolously inclined for her simple tastes. She knows that she cannot entirely adapt him to her ways of life, and she does not want to adapt herself to his. She thinks there should be a meeting ground at a happy medium. So she learns to dance the modern steps, dresses ravishingly, frequents gay cabarets and goes around with her husband's best friend, Henry Mortimer. She overdoes it so as to awaken Monte. Monte gets fiendishly jealous, and finally decides that his wife is more charming as her natural, home-loving self, than when imitating some of his gay friends.

Program and Exploitation Catchlines:

She Was Too Old-Fashioned for Her Gay Husband—For One Year She Endured Neglect and Then When the First Anniversary Came Along and Hubby Did Not Come Along, She Woke Up! She Lived His Life and Danced His Dance and Then He Woke Up!

Exploitation Angles: Work to put over Miss Vidor as a star, and then hook in to the merchants on co-operative pages, playing on the title. Circularize club members and copy Ralph Ruffner's old stunt and fill the lobby with alarm clocks set to go off at short intervals. This will be a winner in a "pull-in" house.

Urban Movie Chats No. 6

A diversified list is included in this series. Some of the pictures show pheasant raising in Oregon and the later release of the birds to stock the woods and fields for the huntsmen. Others illustrate basket-ball played on roller skates while still others show demonstrations in chemistry, agricultural pursuits, and Indians using spears instead of hooks and lines to capture salmon.—T. S. daP.

"A Question of Honor"

A First National Picture in Which "Society" and Thrilling Western Episodes Are Interwoven.

Reviewed by T. S. daPonte.

This is a western thriller in which strenuous fist-fights, attempts to blow up a dam, gun-play, dance halls and other colorful episodes are interspersed. Interlarded with these virile matters of western life is a theme having to do with social doings in New York, and some of the business of Wall Street. There are some outstanding views of awe-inspiring mountain scenes as well as excellent photographing of a millionaire's "cottage" established in the heart of the Sierra Nevadas.

However, the story is vague, and under analysis does not hang together. Nevertheless the acting of Anita Stewart as Anne Wilmot, and Edward Hearn as Bill Shannon as well as the rest of the cast in conjunction with the excellent photography, the fine scenery and the swiftly moving episodes will do a great deal toward covering up the story's lack of cohesion.

The Cast

Anne Wilmot ..... Anita Stewart
Bill Shannon ..... Edward Hearn
Leon Morse ..... Arthur Stewart Hull
Sheb ..... Walt Whitman
Charles Burkthaler ..... Bert Sprotte
Stephen Douglas ..... Frank Beal
Mrs. Katherine Wilmot .... Adele Farrington
Mrs. Elton ..... Mary Land
John Bretton ..... Ed. Brady
Parsons ..... Doc Bytell

Story by Ruth Cross.
Scenario by Josephine Quirk.
Directed by Edwin Carewe.
Photographed by Robert B. Knurle.
Length, 6,065 Ft.

The Story

Bill Shannon is building a dam in the western mountains. Leon Morse, a Wall Street millionaire, wants the site for the right-of-way for his railroad. He comes west to negotiate with Shannon, bringing with him a party in which is included Anne Wilmot, whom he hopes to marry. Anne Wilmot and Bill Shannon meet, and then Morse's hope to have her as his wife goes a-glimmering. Shannon also blocks Morse's efforts to obtain the site of the dam for a railroad right-of-way.

Exploitation Angles: Sell the personality and charm of the star above the story, offering the latter on the western scenes and the magnificence of the millionaire's cottage; which will interest the society chasers.

"Vistas of the Holy Land"

Views of Palestine shown in interesting sequence compose this Kineto Review. There are "shots" of Jerusalem and the massive walls surrounding the city, one of the most familiar portions of which is the embattled Tower of David. There are pictures, too, of the folk of the city. They are seen conducting their businesses as well as at their simple recreations. The Dead Sea is pictured, and an enlightening caption makes it known that no life can exist in its depths because of its extreme saltiness, which amounts to 25 per cent.—T. S. daP.

"Be Reasonable"

This is a Mack Sennett comedy of 1,590 feet, featuring Mildred June and Billie Bevan. The different scenes bear practically no relevancy to each other, and are a series of loosely connected episodes. There are the usual situation—autos scooting about at haphazard angles, flower-pots falling from window sills on unwary pedestrians, and the speedy fugitive chased by a mob of less sure-footed police. The film was directed by Roy Del Ruth and is distributed by First National.—T. S. daP.

Newest Reviews and Comments

"The Ragged Heiress"

Shirley Mason Gives a Convincing Performance in a Human Interest Picture.

Reviewed by Mary Kelly.

Fox is offering here a Shirley Mason subject that has much the same charm and appeal as "Peg O' My Heart," although it is not similar in actual plot. The star plays one of those honor-bright little girls who is placed in unsympathetic surroundings. The interest, however, is not of a strained sentimental order, but becomes intensely human as the story develops, and the continued suppression of the truth regarding the girl's parentage, involves a number of innocent characters. Because of the naturalness of the suspense and the sound dramatic construction, this situation, not particularly an extraordinary one, has a very successful effect in upholding the interest, and increasing it, as action proceeds.

A rather paradoxical twist of circumstances places a little waif in the capacity of servant in a home where she rightfully belongs, as one of the family, and where later she is forced to act the role of some one who proves to be herself. Shirley Mason is versatile and imaginative enough to make the part entertaining, and in a rather subtle way, pathetic, too. She is assisted by a cast of very suitable types. The performance has been cleverly directed, and should bring good box-office results.

The Cast

Lucia Moreton.....Shirley Mason
Glen Wharton.....John Harron
Sam Moreton.....Edwin Stevens
James Moreton.....Cecil Van Auker
Sylvia Moreton.....Claire MacDowell
Nora Burke.....Aggie Herring
Lucia at age of 3.....Eileen O'Malley

Story and Scenario by Jules Furthman.
Directed by Harry Beaumont.
Length, 4,888 Feet.

The Story

The story is of a motherless girl of 3 years, consigned by a convict father to grasping and unscrupulous relatives, from whom she is kidnapped by a loving but very poor old nurse. Reared in poverty and in ignorance of her relaives, and true parentage, she is cast by death upon her own resources, and ultimately finds herself the ill-paid maid of all work to the relatives who originally were her guardians; but there is no recognition, of course, on either side; and the unscrupulous relatives continue to use, as they have done for many years, her private fortune for their own benefit, until her father's return, when everything is adjusted.

Program and Exploitation Catchlines:

She Was Hired as a Servant in the Home Where She Belonged as One of the Family—But No One Knew—Then She Was Asked to Play the Part of Another Girl, a Person Who Turned Out to Be Herself!

Exploitation Angles: Sell Miss Mason through interest in the character she plays. This play will please, so give it a little extra effort along these lines.

"West Is West"

A slap-stick comedy with an actual plot may sound like the impossible, but such is this Fox subject with a theme modelled along go-west-young man lines. Harry Depp is the young man whose father sends him out among the Indians, because he perceives that his son's proclivity toward gun-play is endangering the life of every member of the household. He hires a gang of tough men to make the boy's life exciting while out West, and succeeds in curing him. The son, however, comes back at them all when he finds he is the butt of a practical joke. The sub-titles are written by Ralph Spence and add considerable zest.—M. K.

"On Her Honor"

Tri-Art Production of Detective Story Featuring Marjorie Rambeau Is Typical of Earlier Pictures.

Reviewed by Mary Kelly

Fashioned after the style of the less recent productions, "On Her Honor" is a dignified and restrained treatment of the experiences of a lady detective who is forced to keep her mission a secret from everyone. Both in the style of the dramatic construction and in the matter of equipment, the picture is suggestive of bygone days. Feminine fans will be almost certain to observe the difference in the modes of dress in comparing them with modern productions. Miss Rambeau's appeal is one of dramatic ability, almost entirely, as she gives a very convincing performance, is not featured in many close-ups and does not play, especially, for personal favor. The identity of the heroine is cleverly concealed until almost the end, and the preceding events are managed with the intent of inciting the curiosity of the spectator in regard to the maneuvers of a band of crooks—the effect is very successful. The acting and directing show a sincerity and reserve that is admirable.

The Cast

Rachel Davison .....Marjorie Rambeau
Lillian Davison .....Agnes Ayres
David Newman .....Audrey Beattie
Col. Spottiswood .....Fred Williams

Adapted From Story "The Dazzling Miss Davison," by Florence Warrden.
Scenario by George I. Baker.
Directed by Frank Powell.
Length, Five Reels.

The Story

Rachel Davison attracts the attention of Gerald Buckland, an admirer, because of her tendency to petty thievery which he regards as kleptomania. He tries to help her but she refuses to confide in him and chides him for following her everywhere. Finally she is found by him at a week-end party in a fashionable home, where she has concealed a number of valuable things. It develops after a dramatic procedure that she is the special agent from detective headquarters and has been successful in rounding up a gang of desperate crooks.

Program and Exploitation Catchline:

The Story of a Clever Woman Detective Who Kept Everyone—Even Her Sweetheart—From Guessing the Truth About Her Profession—How It Was Revealed in a Startling Scene at a Fashionable Week-End Party.

"Hot Off the Press"

This is one of the best of the recent single-reel comedies distributed by Pathe, featuring Snub Pollard, assisted by Marie Mosquini. It is a newspaper story revolving around the theft of valuable jewels which have been stolen by the owner of the paper. Snub recovers the jewels, gets the reward and a scoop on the story. There are a number of good laughs in this reel.—C. S. S.

"The People of Old Bruges"

Scenics like this Educational World Wandering tend to convince Americans that this country of ours isn't such a bad place at all, despite certain kinds of restrictive legislation. An audience can't view this scenic except from the comparative angle — comparing the quaint, ancient homes of Bruges with their own less picturesque but more adequately equipped American homes. Possibly they won't think our "poorhouses" compare with the little city of homes for old women in this capital of West Flanders, and undoubtedly they will admit that we can't produce such marvelous lace as the skilled fingers of the Belgians weave, but they will comfort themselves with the thought that where the Belgians use dog carts for transportation we have the automobile and the horse-driven vehicle. It's comfort versus picturesqueness, and because the "shots" in the scenic are so well chosen and full of human interest, "The People of Old Bruges" will appeal immensely.—S. S.

"Kisses"

Alice Lake in An Especially Appealing Story Pictured by Metro.

Reviewed by Mary Kelly.

Contrary to what the title suggests, this is a picture with a commercial rather than romantic trend—being the story of a girl and a man who engage in the business of manufacturing kisses, candy kisses. The theme has been cleverly handled and promotes more than casual interest. Of course the human interest is fortified at the start by circumstances which bring the spectator into intense sympathy with the youthful venture. Starting competition with her former sweetheart pursuant to his polite dismissal of their engagement, she forms a partnership with a smart young promoter who has more than a business interest in her, although he keeps this in the background. This is one example of the naturalness and consistency of the picture, which is one of the greatest points of appeal. The love affair is not precipitated, but is kept subordinate for the sake of getting a more novel dramatic effect.

Pictures of this type have almost without exception demonstrated their popularity. They offer a refreshing change to anyone satiated with purely sentimental entertainment, and if you can emphasize the fact that this is a story of the romance of business as well as pleasure, and presents a theme that comes close to human hopes and amibitions, you can appeal broadly.

Alice Lake is the charming leader of a group of interesting performers. Her chief support is Harry Myers, who scores well, partly because he is different from the conventional type of leading man.

The Cast

Betty Ellen Estabrook.....Alice Lake
Bill Bailey.....Harry Myers
Thomas Estabrook.....Edward Connelly
John Maynard.....Edward Jobson
Norman Maynard.....Dana Todd
Bessie Neldon.....Mignon Anderson

Story by May Tully.
Scenario by June Mathis.
Direction by Maxwell Karger.
Length, 4,300 Feet.

The Story

Betty Allen Estabrook meets Bill Bailey on the train and gives him some of her home-made candy kisses. He is so impressed with her and her candy that he asks her to take charge of a booth at the Charity Bazaar. Her kisses prove to be a great success on this occasion, but Bill discovers that she is engaged to Norman Maynard. Her father dies and leaves behind a great debt. Norman shows that he wants to break off the engagement, and Betty is forced to shift for herself. She consults Bill and they decide to go into the candy business, setting up competition against Maynard and his father. The plan works beautifully, and, of course, the partners fall in love.

Program and Exploitation Catchlines:

She Was Famous for Her Kisses—Candy Kisses Particularly—and She Set up a Business in Competition With Her Old Sweetheart—Her New Sweetheart Helped Her to Make the Kisses a Success.

Exploitation Angles: This gives you a good title to play with and opportunity to make a drive on the candy stores. Perhaps you can get some confectioner to set up a kiss kitchen in your lobby. These, however, should be made secondary to the drive on the star and story.

Newest Reviews and Comments

"How to Get Thin"

Women Will Flock to See One-Reel Educational Special

Reviewed by Sumner Smith.

A very weighty question is visually discussed in a one-reel Educational special, "How to Get Thin," and if the women don't pack the theatre each day of its showing, it will mean that the picture hasn't been properly exploited, or that the neighborhood has more than its quota of svelte feminine figures. Here is a film that cannot fail to arouse the most intense interest of women, for few indeed are those members of the alleged gentle sex who do not worry about increasing avoirdupois. Incidentally, men will find the film interesting, whether they are stout or thin, for it will tickle their risibilities and afford them opportunities for "cracks" at the expense of wifie. That viewpoint is assuming that men are too slothful to undertake the exercises prescribed.

The picture opens with views of a baby and the comment that children store away fat the first ten years. Their growth is slower between the ages of ten and twenty so that they accumulate more fat, which is "burned up" between the ages of twenty to thirty. Then, a sub-title remarks, comes the "settling down" process and follows the story proper, with two "horrible examples," Heza Gobbler and his wife Ima. Mrs. Gobbler marvels at the figure of Mrs. Eaton Growthin, who declares: "Every pound off the hips is a year off the age." She takes Mrs. Gobbler to see Dr. Anderson, whose scales register—and there is no question but that they were justified—the latter as weighing 172 pounds and having a thirty-six waist and sixteen neck. The doctor illustrates the "Alcohol Twist" and "Tummy Twirl," and orders: "No candy, nothing made out of white flour, no pork, no potatoes; eat all you want to of everything else."

Well, Ima is next seen three months later conscientiously going through the exercises and rubbing pure alcohol on her neck. Then—time does fly in the "movies"—we see her five months later entering Dr. Anderson's office, and hopping on the scales again. Result: jubilations, weight down to 132, waist down to twenty-nine, neck down to thirteen. And the surprising part of it is that the woman playing Mrs. Ima Gobbler has actually reduced to this extent—unless there has been some exceptional camera work that can't be detected. It does look like a genuine "cure." Mrs. Gobbler joyously departs with the doctor's warning ringing in her ears: "Getting thin isn't any more permanent than taking a bath," for she must avoid starchy foods and continue her exercises

This novel picture was produced by Carl Anderson, manager of Educational's home office. To avoid any suggestion of advertising the doctor in the film was called "Dr. Anderson." The methods shown for reducing are practical and the film has been approved by several physicians, it is stated. Certainly many women will envy Mrs. Gobbler, who, besides collecting a salary for acting, was apparently shown how to reduce.

"Official London"

Sights that the traveler would be interested in seeing in different parts of London are shown in this Kineto Review. Especially timely is a picture of the house of the Prime Minister, No. 10 Downing St. It is a small residence, not at all as one would think compatible with the office of the incumbent. Trafalgar Square, with statues of many of England's great men is one of the sights. The Houses of Parliament are also shown, as well as Westminster Abbey, where the nation's rulers are crowned. —T. S. daP.

"The Last Chance"

Franklyn Farnum and An Attractive Leading Woman in Feature Made by Canyon Pictures.

Reviewed by Mary Kelly.

"The Last Chance" is a Western with enough virility and elasticity to command unusual respect and attention. Cattle-rustling is the basis for the drama, but does not enter into the action enough to be obtrusive or tiresome. Most of the emphasis is laid upon the more romantic aspect of the story which concerns a young ranchman's awakening to his responsibility in life and the part which a splendid girl plays in bringing this about.

Franklyn Farnum does not have an especially flattering role, in that of the strong man who lacks spirit, but he regains his reputation as a screen-god before the close, when he shoots down dozens, and this under the added difficulty of having his enemy hidden behind barricades. The star is aided pictorially by a charming young actress, who has mental alacrity as well, that makes every moment of her performance interesting.

The other love affair, which has only a slight excuse for being inserted at all, has been rather crudely presented and detracts from the dramatic value, as well as the general tone of the production. If a few of these scenes were cut out, and only the one which reveals the girl's duplicity were used, and which is essential, the effect would be improved.

The Cast

Rance Sparr.....Franklyn Farnum
Black Sparr.....Vester Pegg
Vivlan Marrow.....Gertrude Hall
Braden ..... Churchill Scott
Dynamite Dan.....David Mansfield

Scenario by William E. Wing.
Directed by Webster Cullison.
Length, 4,655 Feet.

The Story

A young ranchman, accused of having no spirit, loses his father, who is killed in a battle with cattle-rustlers. The son, however, does not retaliate. Finally he overhears his sweetheart planning to elope with some one else, and for the first time, he feels spurred on to fight his battles himself. He does this at great personal risk, and succeeds in defending his own property and rescuing a girl whom the cattle-rustlers had kidnapped. The girl proves a true blue friend and they fall in love with each other.

Program and Exploitation Catchlines:

He Was the Last of His Line and the Only One Without the Family Spirit, They Said—They Had Killed His Father and Stolen His Cattle—But When a Girl Lied to Him, Something New Stirred and They Found He Was a Man.

Exploitation Angles: Sell the star as a coward who retrieves his character, making the novelty of the part the chief appeal.

"At Bay"

Florence Reed is the star of this three-reel Pathe playlet, originally issued in five reels. While it tells an interesting story, and the action has been speeded up by the elimination of two reels, the technique of the production and particularly the gowns worn by the star, indicate that it was made several years ago.

This picture, directed by George Fitzmaurice, is a story of society and gamblers, in which the gamblers set out to "get' the district attorney. One of them secretly marries the district attorney's daughter. She is later lured to the gambling den and being insulted, stabs the gambler's associate. A friend who has followed her is accused of the murder and arrested. Later she tells the truth, it develops that the gambler died of heart disease, and as the girl's husband is killed by a fall, she marries the other man.—C. S. S.

"Father Tom"

Wholesomeness, the Chief End and Accomplishment of Playgoer's Feature With Tom Wise.

Reviewed by Mary Kelly.

Wholesome and harmless to the last degree, "Father Tom" presents a theme that will add a hyper-moral tone to any program. Almost every scene depicts an act of mercy or a pleasant little idiosyncrasy of the character about whom the story has been written—all prepared as restful entertainment and with a freedom from sensationalism that is striking. Some estimate of the purity of the love motive can be made by recording that the nearest approach to villainy is the scene where the gay deceiver takes the little heroine out to tea at the village hotel. In this he is "discovered" by Father Tom who denounces him as a seducer and carries the girl away to safety. The other thrill in the picture occurs toward the close in connection with the horse race, and even this has a moral tie-up, as the proceeds are to be used toward lifting the mortgage on the church.

The personality of the star, Tom Wise, is a positive factor in cajoling the spectator, as his good-natured presence and aptitude for comedy enliven the scenes which would probably be too mild and serene, otherwise, to be interesting. Nancy Deaver is a good type for the sunshine girl, and most of the others, too, are well chosen.

The Cast

Father Tom.....Tom Wise
Jim Colby.....James Hill
Mary ..... May Kitson
Mrs. Martin.....Myra Brooks
Mrs. Wellington.....Ray Allen
H. C. Dalton.....Harry Boler
Bob Wellington.....Alexander Clark
The Constable.....James Wallace
Margie ..... Nancy Deaver

Story by Carle Krusader.
Edited by Rodney Hickok.
Directed by John B. O'Brien.
Length, About 5,000 Feet.

The Story

Father Tom, loved by the village for many acts of mercy, is sought by Bob Wellington, who is worried over his mother's growing infatuation for Mr. Dalton, whom Bob does not trust. Father Tom promises to help. About that time Margie comes to town with her only possession, a horse which her father had left her. Father Tom provides a home for her and soon Bob and she fall in love with each other. Mrs. Wellington disapproves and blames Father Tom, at the same stating that will not renew the mortgage which she holds on the church. Bob and Margie decide to enter the horse in a big race, to get money for the church. The horse is stolen, but Father Tom gets it back and the race is won. Mrs. Wellington learns that Dalton is worthless and gives him up.

Program and Exploitation Catchlines:

A Picture Without a Blush—Clean from Start to Finish—the Story of a Kind-Hearted Priest and the Part He Played in the Romances of Others.

Exploitation Angles: You can get away with this on Tom Wise's personality, and a drive on the Catholic patronage. Wise is your best bet. Sell him and he will carry over the story and please your patrons.

"Over the Andes"

In this Kineto Review a pair of "honeymooners" take the trip across the Andes, and the camera shows all that their eyes see. Starting in the lowlands there are tropic scenes, with the characteristic people of South America doing their marketing in their plazas. As the tourists climb the mountains the sights vary and become more rugged, and the peoples and animals of burden are pictured at their labors and various pursuits.—T. S. daP.

Newest Reviews and Comments

"The Cradle"

Screen Version of Eugene Brieux's Stage Play Well Produced and Acted.

Reviewed by J. M. Shellman.

Paramount's screen version of Eugene Brieux's forceful drama, "The Cradle," starring Ethel Clayton, is a fine piece of photo-dramatic work. The interpretations of the various characters by the members of the cast are natural and unaffected.

While this story is subtle, Director Paul Powell has brought the latest dramatic qualities to the fore in each progressive situation. He shows rare insight for visualizing the telling points, even as Brieux, to a great extent, relies on his dialogue and ensembles.

The sets are in keeping with the type of people in the play and have been executed with artistic skill. Olga Printzlau's scenario is very smooth and she has nicely arranged the telling points of the story.

Ethel Clayton's characterization of Margaret Harvey is quite up to her usual high standard of work and she puts exactly the right touch of fatigue and patience into her interpretation to make it poignantly real.

Little Mary Jane Irving played Doris with remarkable skill and feeling. Charles Meredith, Anna Lehr, Walter McGrail and Adele Farrington were all excellent, and it is hard to draw a line of distinction where one was better than the other.

The box-office value of this production appears to be because it will appeal to many who can understand the trials and tribulations of a struggling married couple and yet it may not appeal to persons who cannot understand.

The undercurrent of tense emotion that runs through the story is so smoothly and subtly done that, while it is vivid, it may be lost on some because of its very subtlety. Perhaps it is just a trifle too long to have the desired amount of pep required by present day audiences. The photography, art work and titles, are fine.

The Cast

Margaret Harvey.....Ethel Clayton
Dr. Robert Harvey.....Charles Meredith
Doris Harvey.....Mary Jane Irving
Lola Forbes.....Anna Lehr
Courtney Webster.....Walter McGrail
Mrs. Mason.....Adele Farrington

Adapted from the Play by Eugene Brieux.
Scenario by Olga Printzlau.
Directed by Paul Powell.
Length, 4,698 Feet.

The Story

Financial worries cause a young husband to yield to the charms of another who becomes enamoured of him when he calls to attend her in a slight illness. A divorce is agreed upon, the husband marries the other woman and the wife, a lawyer, who had been a former suitor. The child stays with each parent for periods of six months. But she finds hatred and unhappiness in both households and finally is stricken with an illness that threatens fatal results. Then comes the awakening, the realization by father and mother than the child is the living bond between them, of the mistakes they have made, and the final reunion of the little family.

Program and Exploitation Catchlines:

Suppose Your Husband Began Paying Attentions to Another Woman After You Had Struggled Seven Years to Help Him Along, What Would You Do? See How Margaret Harvey Solves the Question.

Watch Out, Mr. Married Man, Your Wife May Treat You Like Margaret Harvey Treats Her Husband In "The Cradle," If You Visit Another Woman.

Exploitation Angles: Sell Miss Clayton with the Brieux drama as a reserve kick. Then clean up with the theme of the play, which can be circused to get interest.

"The Man Who Paid"

Superior Acting and Good Drama in Out-Door Feature Distributed by Producers' Security Corporation.

Reviewed by Mary Kelly.

For the expert handling of suspense and the fine quality of the acting, "The Man Who Paid" deserves much praise. It is these merits chiefly that place the picture in a class above what is generally expected of the out-door feature—in this case, a picture of the woods. The drama is marked with important and absorbing delays, and each situation of danger is so carefully built that when the climax does come, it is a thrilling success. This is particularly true of the last big situation—not extraordinary in itself as it involves the heroine being trapped in a cabin by a man without a conscience—but splendid in the ingenious manner of development. It is dramatic rather than melodramatic. The girl's attempts to escape and her rescuers' moves in approaching the cabin are drawn out with intensifying effect.

Wilfred Lytell and Norma Shearer are largely responsible for the realism of the scenes. The star has plenty of energy and nerve, and besides a certain clean-cut attractiveness that should give him a wide appeal. Miss Shearer is pretty, and in her emotional scenes, very vivid. The whole production, including the style of directing and the scenic backgrounds, shows a sincerity that will be generally appreciated.

The Cast

Oliver Thornton.....Wilfred Lytell
Jeanne, his wife.....Norma Shearer
Little Jeanne, their child....Florence Rogan
Louis Duclos, a trapper.....Fred C. Jones
Anton Barbier, his partner....Bernard Siegle
McNelll, Oliver's storekeeper.David Hennessy
Guy Thornton, Oliver's brother.....
.....Charles Beyer
Lizette, nurse girl at Thornton's.....
.....Erminie Gagnon
Songo, an Indian guide...Frank Montgomery

Story and Scenario by Marion Brooks.
Direction by Oscar Apfel.
Length, 5,000 Feet.

The Story

In the desolated wilds is a Trading Post, to which Oliver Thornton went to seek obscurity after being falsely convicted of a crime in the States. Fate brought him a wife, a girl from the wilds, and soon a child, and all was happy until his prison record became known to a villainous trapper who used this information to turn Thornton's wife against him. Failing in this, Duclos, the trapper, and his Indian aides, kidnap the wife. Thornton's brother arrives at the Post with news of Oliver's name being cleared of the crime for which he was innocently convicted. The two brothers rescue Oliver's wife and Duclos, the trapper, is killed by one of the Indians whom he had double-crossed.

Program and Exploitation Catchlines:

Wilfred Lytell is One Reason Why You Will Like It—Norma Shearer, Another—and the Thrilling Attack of the Cabin, One That Will Be Sure to Get You If You Like Realism.

Exploitation Angles: Slide on the story and sell it as a splendid story of action and suspense. Play on the star with a view to future pictures, for the impression he makes in this should sell him in coming releases.

"Loaded Dice"

Frank Keenan is the star of this three-reel re-issued Pathe Playlet, originally released in five reels. It is an interesting production, adapted from a novel by E. H. Clark, and deals with crookedness in politics. The hero is a gambler who does not play straight. Keenan makes him a thoroughly despicable character. The story is not a pleasant one, but there are some strong dramatic moments. Florence Billings appears opposite the star. —C. S. S.

"The Fire Bride"

Wid Gunning Presents Unusual Production Filmed in Tahiti With An American Cast.

Reviewed by C. S. Sewell.

Tahiti, beautiful island of the South Seas, makes its initial bow as a "location" for motion pictures in "The Fire Bride," according to the announcement of Wid Gunning, Inc., distributing this production. The cast, however, with the execption of minor characters, is composed of well-known American players, and the director is also from this country.

While the main thread of the story follows conventional lines, and is not always convincing, the director has made abundant use of the striking tropical scenery, weaving into the theme some of the folk-lore of the islands. There are a number of beautiful tropical scenes, and the photography is unusually clear and striking.

The production as a whole is one that will entertain the average audience, but its main point of appeal is naturally the unique location and the fact that considerable use has been made of the natives; two of them appear in subordinate but important roles, and a large number are seen in the quaint ceremonial dances where the native girl is sacrificed to the fire god, though these dance scenes could be shortened.

Despite the fact that it is a story of passion, and that some of the most striking scenes show a violent tropical storm, there is a general restfulness and calm to the production that is pleasing and seemingly characteristic of pictures filmed in equatorial latitudes.

The work of the cast is satisfactory, but in certain places the continuity would be improved Edward Hearn and Ruth Renick appear in the leading roles.

The Cast

Lois Markham.....Ruth Reneck
Steve Maitland.....Edward Hearn
Capt. Markham.....Walt Whitman
Capt. Blaekton.....Fred Stanton
Atel .....Paki
Kalom .....Taura

Produced by Alder and Unander.
Directed by Art Rosson.
Length, 5 Reels.

The Story

Capt. Markham, shipwrecked on a tropical island, is finally rescued. Later he engaged Capt. Blackton's boat to return to the island for a valuable box, taking his daughter, Lois, with him. The mate of the steamer is Steve Maitland, who has been searching for the man who was responsible for the disappearance of his sister Marjorie. Lois resents Blackton's attentions, but is attracted to Steve. She learns that Blackton is the man Steve is seeking, but does not tell him. Arriving at the island, Blackton kills Lois' father. The natives celebrating the ceremonies in honor of the fire god select a girl to be sacrificed as the god's bride. Blackton wanders into the cavern and the girl believes he is the god. In the meantime the ship is wrecked but Steve and Lois, who have gone ashore, are saved. Blackton, leaving the cavern, seeks to again force his attentions on Lois. Steve learns that Blackton is the man he is seeking. A fight ensues and the natives come and sieze Blackton and put him to death. The two lovers are rescued by a pearl fishing fleet.

Program and Exploitation Catchlines:

Striking and Unusual Story of the South Seas Filmed With American Cast on the Beautiful Island of Tahiti.

See This Unusual Picture Filmed With Favorite American Actors on Beautiful Tahiti, Famed in Song and Story.

Newest Reviews and Comments

"Other Women's Clothes"

Mabel Ballin in Interesting Production Plays the Part of a Poor Girl and of a Woman of Fashion.

Reviewed by T. S. daPonte.

In "Other Women's Clothes" nothing has been left out that would help to give it audience appeal. Therefore, it would seem it is a good picture for exhibitors to tie to. Not the least feature of the production is the fine acting of Mabel Ballin. The contrasts which run throughout, showing the seamy side of life of some of the poor as well as the refinement and luxuriousness which surrounds the elite gives the picture an added interest. There is a good deal of smart dressing—always a sure-fire hit with feminine fans.

The plot, too, is well sustained. There are one or two slight lapses that the spectators' imagination must bridge, but these minor matters of omission could easily be overcome by the addition of a sub-title or two. There is not a foot of padding in the production, which carries on through definitely, presenting its story concisely.

The entire cast gives excellent support to the star, especial commendation besides that for Miss Ballin, being due to Raymond Bloomer, Aggie LaField, in a character part, and Crauford Kent.

The Cast

Jacqueline Lee.....Mabel Ballin
Barker Garrison.....Raymond Bloomer
Rupert Lewis.....Crauford Kent
Mrs. Roger Montayne.....May Kitson
Joe Feinberg.....William H. Straus
Bessie Horowitz.....Aggie LaField
Ellen Downe.....Rose Burdick

Adapted from Ethel Donoher's Story, "The Luxury Tax."
Scenario and Direction by Hugo Ballin.
Length, 5,600 Feet.

The Story

Jacqueline Lee, worker in a modiste establishment, meets Barker Garrison, millionaire, under unusual circumstances. Garrison, without the girl's knowledge, settles a large amount of money on her. Later, when the girl learns that Garrison is her benefactor instead of a woman benefactor, as she had been told, she gives up her life of ease and disappears. Garrison, who had come to love her, searches for her over two continents, finally finds her, tells her of his love, and their happiness together begins.

Exploitation Angles: Feature Miss Ballin in your advertisements, but play on the story from the gay life angle, making it clear that the story is a clean one, by stressing the action of Jacqueline. And remember that this title might have been built for hook-up purposes and to motive a fashion show.

"Torchy and Orange Blossoms"

Gags old and new, some of them hoakum and some pure comedy, are found in "Torchy and and Orange Blossoms," Johnny Hines' latest comedy for Educational. This two-reel subject cannot be hailed as another "Battling Torchy," but is satisfactorily entertaining. One of the new gags is sure to win a laugh. This is where a dog swallows dice Torchy has been rolling. An X-ray is enlisted to show how the "bones" lie. With Torchy handling the instrument it shows a seven inside the dog. He shakes the animal until his "point" turns up, winning the money. It is his for only a moment, however, the X-ray man demanding it in payment for the use of his instrument.

Then Torchy goes to the railroad station to meet a girl. He is to know her by the white chrysanthemum she wears. But it is hospital day and there are white chrysanthemums galore. The girl is finally found.—S. S.

"Travelin' On"

Interesting and Typical William S. Hart Western Distributed by Paramount.

Reviewed by C. S. Sewell.

Typical William S. Hart production—fitly describes this star's latest Paramount feature, "Travelin' On." It compares favorably with any of his recent productions and should prove perfectly satisfactory to lovers of Westerns and admirers of William S. Hart in particular.

The story is one of sacrifice, and of the influence of a good woman in arousing better instincts in an easy going wanderer who believed in and trusted nothing that walked on less than four feet.

There are a number of thrilling moments in the story, particularly where the hero on successive occasions saves himself by his unusual quickness on the draw.

Particularly noteworthy is the photography. There are a lot of unusual and very effective night shots. The star, as usual, appears with a pinto pony and in addition has a pet monkey.

Hart's work is up to his standard and the supporting cast is entirely satisfactory. Particularly good is the portrayal of Ethel Gray Terry.

The Cast

J. B. .....William S. Hart
Dandy McGee.....James Farley
Susan Morton .....Ethel Gray Terry
Hi Morton.....Brinsley Shaw
Mary Jane Morton.....Mary Jane Irving
Gila ..... Robert Kortman
Haskins ..... Willis Marks

Story by William S. Hart.
Adapted and Directed by Lambert Hillyer.
Photographed by Joe August.
Length, 6,267 Feet.

The Story

J. B., a Western wanderer, reaches the town of Tumble Bluff about the same time as Hi Morton, a zealous preacher. McGee, who owns the saloon and dance hall, resents the preacher's presence and also incurs the enmity of J. B., who does not trust him. Both McGee and J. B. covet Morton's wife, but she resists their advances. J. B. rescues her from McGee and then sees himself as he really is. Morton, who was formerly a highwayman, holds up the stage coach to get money to finish the church. He is arrested and sentenced to be hung. J. B., to save the woman he loves, thereupon assumes the guilt, frees Morton and then makes his escape.

Program and Exploitation Catchlines:

William S. Hart in a Thrilling Western Story of a Man Who Finds His Own Better Nature Through the Influence of a Good Woman.

A Story of Sacrifice and Thrills, of the Influence of a Good Woman—One of William S. Hart's Best Pictures.

Exploitation Angles: As usual there is little to sell other than the name of the star and, also as usual, the name of the star will do the selling. Play it up heavily.

"Mistress of the World"

Chapter 2: "The Race for Life"

Following a concise and inclusive synopsis of the first episode, the second chapter gets down to business of telling its own story, which depicts the adventures of Helen Nielsen, Benson, the Danish giant, and the little Chinese doctor, in the heart of Africa in their search for the lost city of Ophir and the treasures of the Queen of Sheba. An African witch doctor steals the chart to the treasure, but is defeated in a hand-to-hand fight. The three escape from treacherous natives and the sorcerer follows in a canoe. The Chinese youth is killed and Helen and Benson are driven into a cave which leads to the bronze doors of the lost city.

Then there is a teaser shown to work up interest for the third episode.—F. T.

"Don't Doubt Your Wife"

Familiar Material Handled Without Much Originality in Associated Exhibitors' Production.

Reviewed by Mary Kelly.

"Don't Doubt Your Wife," a drama of marital maladjustment, impresses one as a ready-made subject, patterned along sensational rather than realistic lines. This, however, will not condemn it in the eyes of those who like melodramatic versions of marriage failures, with wives who are placed in compromising positions and husbands who refuse to understand. In other words the class of patrons, and this is not an inconsiderable proportion, who find recreation in highly-spiced improbable scenes, similar to what they have seen before on the screen, but entirely dissimilar to ordinary experience, will appreciate this subject.

But, it seems that even the less critical will not be able to swallow some of the hypermelodramatic procedures such as, for instance, the sudden substitution of the bride's first husband for the man she intended to marry, at the last moment at the scene of the wedding. Another rather glaring piece of theatricalism is the scene of her crossing the room so that she may faint on the stairs—a too obvious attempt at corraling sympathy.

One of the most conspicuous parts, from the standpoint of good acting, is a bit played by Katherine Lewis. Her moods of vivacity and sympathy are among the few touches of realism in the picture. Leah Baird has not been generous enough to herself in the assignment of her part, but she does as much with it.

The Cast

Rose Manning.....Leah Baird
John Manning.....Edward Peil
Herbert Olden.....Emory Johnson
Mrs. Evanston.....Mathilde Brundage
Marie Braban.....Katherine Lewis

Story and Scenario by Leah Baird.
Direction by James W. Horne.
Length, 5,000 Feet.

The Story

John Manning refuses to believe his wife's story of having been caught in a storm and compelled to remain all night in a roadhouse with Herbert Olden. He orders her from the house and proceeds to get a divorce. Herbert's mother persuades her to go to her husband again and try to explain. She finds him in the midst of a carousal and leaves in despair, after he tells her again that he does not believe her story. Herbert begs her to marry him and she finally consents. On the wedding night, however, John appears and confesses that he was hasty and unreasonable, and is re-married to her.

Program and Exploitation Catchlines:

A Picture on the Theme of "To Love Is to Trust"—the Story of a Man Who Almost Lost His Most Beautiful Possession Because He Was Too Suspicious to Believe in His Wife's Loyalty.

Exploitation Angles: Sell this from what you can make out of the fact that the star wrote the story herself. This should make for interest with the class of patrons who will most appreciate the production.

"Laughing Gas"

Prohibition and the profession of dentistry have inspired a lively subject here in which Chester Conklin is the chief entertainer. The wife is an ardent prohibitonist and the husband has an aching molar—which facts may not seem in any way to be co-related, but which lead to some novel and mirthful complications. A visit to the dentist results in an over-dose of gas and the victim is left with much the same sensations that follow a New Year's eve party. To add chagrin to pleasure, however, he meets his wife, as per the morning promise, and joins the procession of the Purity Leaguers while still in his joyous state. Fox.—M. K.

Newest Reviews and Comments

"The Man in a Million"

State Rights Picture With No Entertainment Value For Audience Consumption.

Reviewed by Roger Ferri.

Asking exchangemen to solicit the funds of exhibitors for use of the latter's screens to arouse public sympathy or to encourage public interest in a case because one of the principals involved is manly enough to stand by an unfortunate girl is the substance of the proposition entailing "The Man in a Million." This picture narrates in an uninteresting and unentertaining way, the action of one Ralph Obenchain, whose love for the girl of his heart knows no sacrifice too great when her happiness is in jeopardy. Briefly, it is not entertainment in any sense of the word.

There is no story, when one views it from the entertainment angle, for just when it begins to look as though something of dramatic value is to follow the picture comes to a close. The sole argument for making this picture, perhaps, is that the case won much publicity in Los Angeles and Chicago and was treated in national news fashion by the press syndicates. The case is still undecided. There are from twenty to thirty questions asked on the screen and not one is answered, and the spectator knows as much about the "story" when it ends as he did when it started.

The characters are true-to-life with their identity disclosed. The picture ends with the commencement of the trial of Madelaine, Ralph's sweetheart and wife. No apparent effort was made to inject drama into the picture as it stands now—and as it now stands it isn't worth exploiting for the reason that in addition to the lack of entertainment value it has an ending that is entirely contrary to every law of legitimate stage or screen entertainment.

The Cast

Madelaine ..... Ruby Ray
Ralph Obenchain ..... Himself

Story, Scenario and Direction by Charles R. Seeling.
Length, 3,000 Feet.

"The Angel Factory"

In this three-reel Pathe Playlet, originally issued in five reels, Helene Chadwick and Antonio Moreno are the featured players. The title refers to a settlement house in the poorer district, and Moreno is cast as a wealthy young man who is much interested in helping the poor. He meets a young girl and by helping her incurs the enmity of her former sweetheart, a gang leader. A pretty romance develops. Later the gang leader is killed and the hero accused of the murder, but it develops that he has been shot by a man who was an inmate of the mission, so everything ends satisfactorily. —C. S. S

"The Dissatisfied Cobbler"

"Shoemaker, stick to your last," is the moral of this clever animated cartoon fable distributed by Pathe. Cartoonist Paul Terry has brought this out cleverly and with considerable humor by showing a dog as a shoemaker. This animal tiring of his work, tries his hand as a house painter and then as a blacksmith, with dire results to himself.—C. S. S.

"The Spendthrift"

While pointing a good moral, this Paul Terry animated cartoon fable is hardly up to the standard of the majority of this series. There are, as usual, some laughable moments and clever animated work. The story deals with a dog that squanders its money and is thrown out of a resort.—C. S. S.

"Blaze Away"

Di Lorenzo, Inc., Introduces "Big Boy" Williams in Entertainingly Thrilling Western

Reviewed by Roger Ferri.

"Blaze Away," starring "Big Boy" Williams, is among the best and most entertaining Western productions released in the open market this season. In addition to possessing a wholesome and human-interest story, it is chock full of typical Western atmosphere, replete with daringly reckless riding and just enough gun play to satisfy those admirers of the sensational picture.

"Big Boy" Williams does his best work in "Blaze Away." The role of the bashful lover, who is not afraid to raise his hands in defence of those whom he loves, is anything but a task of simplicity, for the reason that it presents the temptation of being overdone. However, "Big Boy" carries himself through the features admirably and naturally. There is nothing mechanical or artificial in his character, which is of the knockabout type commanding the best in the player.

Insofar as the story is concerned it is lively and cannot help meet with the approval of those who delight in witnessing Westerns. For horsemanship this picture is exceedingly clever. The continuity is smooth and the photography good. The lighting is excellent. Most of the scenes, however, are exterior with picturesque backgrounds that present a pleasing picture for the spectator to look at.

Those who give creditable support to Williams are Molly Malone, Hal Wilson, Ed. Burns and Edward Borman.

The Cast

"Big Boy".....Guinn (Big Boy) Williams
Molly Melody.....Molly Malone
Pop Melody.....Hal Wilson
Bill Lang.....Ed. Burns
Tuck Martin.....Edward Borman
Pablo ..... William Curran

Story and Scenario by Bruce Boteler.
Directed by W. Hughes Curran.
Photography by John Stumar.
Length, 4,800 Feet.

The Story

"Tuck" Martin, a crooked rancher, plots to acquire possession of the neighboring ranch belonging to "Pop" Melody, whose daughter, Molly, is in love with "Big Boy." Bill Lang, the Melody ranchman, is in league with Martin and succeeds in rendering Melody helpless, although he had originally intended to have him killed. An attack on the cottage discloses the double dealing of the foreman, who is finally brought to justice, with nothing but happiness left for "Big Boy" and Molly.

"The Farmer and the Ostrich"

Paul Terry's clever work in animating his cartoon is again evident in this offering which points the moral that hospitality is a virtue which should be exercised wisely. The ostrich, living up to its reputation as a voracious eater, after being entertained by the hospitable farmer, brings up all of his home brew, wrecks the place and drives him out of his home. There are a number of laughs in this reel. —C. S. S

"High Tide"

This laughable single reel comedy distributed by Pathe and produced by Hal Roach, is a broad burlesque. It will get laughs from almost any audience. An amusing scene shows the arrival of a cross-eyed professor in a one-man submarine on a cannibal island. He and his companion, Sunshine Sammy, get into difficulties with cannibals.—C. S. S.

"The Forest King"

Pacific Film Company Hands Out Backwoods Story With No New Twists

Reviewed by Roger Ferri.

"The Forest King" is not an uncommon backwoods story for while it opens with a novelty in the way of romance, one suspects all that in time actually happens in unfolding the story. It is melodramatic enough with one of those "ah-ha" villians and red-skirted dames with a heart as cold as the Arctic regions, for what does she care about a murder or two? There is a forest fire that is well staged, but the kidnaping is off color for the reason that it is illogically done.

But what care the gallery gods for logic when they pay their jitneys to be thrilled? And if that is the type of your audience, "The Forest King" will satisfy. But if your patrons are particular and fastidiously critical, then it's a gamble. The actors are not at fault. Neither is the director to blame. It is the story that is wanting in more ways than one. Scenically it is a beauty.

The Cast

Martin Webb.....L. M. Wells
Mrs. Webb.....Virginia Ware
Bob Lanier.....Reed Chapman
Evelyn Webb.....Dahlia Pears
Leslie Houston.....Lillian Hall

Story by L. V. Jefferson.
Directed by F. G. Hartman.
Photographed by Ralph Hawkins and E. C. Peters.
Length, 5,000 Feet.

The Story

Bob Lanier is given half interest in a lumber enterprise by Martin Webb, who believes him to be in love with his daughter, Evelyn. Later Martin dies. His manager plots to gain control of the property by arousing the jealousy of Evelyn when the young hero helps Leslie Houston, the sole support of an invalid father. Leslie falls in love with her benefactor. She is kidnaped and saved after a bitter battle. The villain makes one last stand to escape, but is the victim of his own villainy, for he and his confederate are blown to pieces in an explosion. Evelyn, who had inspired the kidnaping of Leslie, repents and leaves the lovers to their happiness.

Exploitation Angles: Sell this for melodrama and on the beauty of the scenic shots. Don't play it too hard. Slide and it will please. Play it up and it cannot meet expectations.

"Oh Promise Me!"

Here is a pippin of a Christie Comedy, one that ought to surpass in number of bookings all previous Christies released by Educational. It has everything—title, story, acting and backgrounds. The exploitational value of the title can be easily recognized; the story is more than adequate, jazzy, and one that will appeal to every ex-service man as well as the general public: Neal Burns was never better than as as the ex-soldier whose marriage to an American girl was threatened by a French "mademoiselle"; the backgrounds show the careful thought and taste of Director Scott Sidney and Tom Brierley, art director.

The picture is packed with laughs, from the time Burns makes the "crack" he's going to be married on a certain date without having proposed to his sweetheart, until his friend rescues him from the French girl who came overseas to marry him after he has effected a reconciliation with his home town girl. Especially effective are scenes of the youth interrupting a colored wedding in the search for his bride, and the spectacle of the bride hurrying to church in full wedding regalia on a motorcycle. It is not burlesque but good straight comedy. Josephine Hill and Alice Maison do good work opposite Burns.—S. S.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus or reviews appeared. "R" refers to Reviews. "C" to Consensus of Reviews published in Trade Papers. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issue for April, June, August, October, December and February

AMERICAN RELEASING

Cardigan (Kendall Prod.). 7 Reels.
Jungle Adventures (Martin Johnson).
Belle of Alaska (Chester Bennett Prod.)
Daring Danger (Cliff Smith).
Jan of the Big Snows (Curwood).
The Cradle Buster (Tuttle-Waller). 6 Reels.
Bluebeard, Jr. (Livingston Prod).
The Lying Truth (Marion Fairfax). 6 Reels.

ARROW

Features

The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3.
The Girl from Porcupine (Six Reels). R-712. Dec. 10. C-849. Dec. 17.
Dead or Alive (Jack Hoxie). C-1120. Dec. 31.
Ten Nights in a Barroom. R-312. Jan. 21.
The Splendid Lie (Grace Davison). R-863. Feb. 23.
Back to Yellow Jacket (R-200, March 11).
The Innocent Cheat (R-202, March 11).
Chain Lightning (R-202. March 11).
A Motion to Adjourn (R-202, March 11).

Serials

The Blue Fox (Anna Little). R-539.
Nan of the North (Anna Little). R-82. Mar. 4.

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

Handle with Care. R-553. Feb. 4.
Marry the Poor Girl (C-170, March 11).
The Unfoldment.
Women Wake Up (Florence Vidor).
Don't Doubt Your Wife (Leah Baird).
Lady Godiva.

HAROLD LLOYD COMEDIES

Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. C-705. Dec. 10.

PLAYGOERS' PICTURES

Anne of Little Smoky (R-427. Jan. 28) (C-748. Feb. 18).
Reckless Chances (R-429, Jan. 28; C-170, March 11).
Across the Divide.
Tropical Love.
Father Tom.
Hills of Missing Men.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork

(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies

(Two Reels)

One Stormy Knight (R-205. Jan. 14).
'Twas Ever Thus (R-862. Feb. 25).

Torchy Comedies

Torchy Takes a Chance (R-115. Jan. 7).
Battling Torchy (R-429. Jan. 28).

Mermaid Comedies

Rolling Stones (R-1126. Dec. 31).
Step This Way (R-552. Feb. 4).

Vanity Comedies

Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series

Bonnets of Auvergne (R-112. Jan. 7).
And Women Must Weep (R-662. Feb. 11).

Chester Outing Scenics

Save Your Carfare.
No More Gasoline.

Gayety Comedies

Oh! Brother!
Say Uncle.

Miscellaneous

The Crater of Mt. Katmai.
Could Columbus Discover an American.

Punch

Country Chickens (R-115. Jan. 7).
A Rural Cinderella. R-217.

Sketchografs

Seeing Greenwich Village.
What's the Limit?

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Many Art of Self-Defense.

Campbell Comedies

Schoolday Love (R-426. Jan. 28).
Monkey Shines (R-662. Feb. 11).

Toonerville Comedies

The Skipper's Last Resort (Two Reels).

World Wanderings

Let's Go—to the South Seas (One Reel).

FAMOUS PLAYERS-LASKY

December

Don't Tell Everything (Reid-Swanson-Dexter). 4,939 Ft. (R-981. Dec. 24.) (C-1120. Dec. 31.)
Just Around the Corner (Cosmopolitan Production). R-206. Jan. 14. (C-312. Jan. 21.)
White Oak (Wm. S. Hart). R-1077; C-289. 6,208 Ft.
The Little Minister (Betty Compson). R-112. Jan. 7. C-202. Jan. 14.
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
The Bonnie Brier Bush (Donald Crisp Production). R-714. Dec. 10. (C-849. Dec. 17.)
Three Live Ghosts (Fitzmaurice Production). R-207. Jan. 14. (C-312. Jan. 21.)
The Bride's Play (Marion Davies), R-330. Jan. 21.

January

Rent Free (Wallace Reid). R-116. Jan. 7. C-202. Jan. 14. 4,661 Ft.
Miss Lula Bett (Wm. De Mille, prod.), 5,904 Ft. R-1126. Dec. 21. C-108. Jan. 7.
Back Pay (Cosmopolitan prod.). 6,460 Ft. C-864. Feb. 23. C-75. Mar. 4.
A Prince There Was (Thomas Meighan). 5,533 Ft. R-587. C-705. Dec. 10.
The Lane That Had No Turning (Agnes Ayres). 4,892 Ft. R-318. Jan. 21. C-546. Feb. 4.
The Bride's Play (Cosmopolitan, Marion Davies). 6,476 Ft. R-321. Jan. 21.
The Last Payment (Pola Negri). R-431. Jan. 28. (C-656. Feb. 11.)
The Loves of Pharaoh. 7,352 Ft. (R-79. Mar. 4.)

February

One Glorious Day (Will Rogers), 5,100 Feet. R-665, Feb. 11; C-748. Feb. 18.
Saturday Night (Cecil DeMille), 8,433 Feet. R-550, Feb. 4; C-656, Feb. 11.
The Law and the Woman (Betty Compson), 6,461 Feet. R-426, Jan. 28; C-546, Feb. 4.
Moran of the Lady Letty (Dorothy Dalton), 6,360 Feet. R-755, Feb. 18.
Boomerang Bill (Lionel Barrymore), 5,489 Feet. R-754, Feb. 18.
A Homespun Vamp (May McAvoy—Realart), 4,777 Feet. R-84, May 4.
Love's Boomerang (John S. Robertson Prod.), 5,618 Feet. R-201, March 11. (C-292. March 18.)
Her Own Money (Ethel Clayton), 4,981 Feet. R-82, March 4; C-170, March 11.
Midnight (Constance Binney—Realart), 4,653 Feet. R-201, March 11.
The Red Peacock (Pola Negri), 6,735 Feet. R-200, March 11.
A Game Chicken (Bebe Daniels—Realart), 4,748 Feet. (R-299. March 18.)

March

Travelin' On (William S. Hart), 6,267 Feet.
Forever (Fitzmaurice), 7,236 Feet.
The Mistress of the World (Special—Chapter 1), 5,647 Feet. (R-298. Mar. 18.)
The World's Champion (Wallace Reid), 5,030 Feet. R-201, March 11. (C-292. Mar. 18.)
Her Husband's Trademark (Gloria Swanson). R-81, March 4; C-170, March 11.
Bobbed Hair (Wanda Hawley—Realart).
Fool's Paradise (Cecil DeMille). R-982, Dec. 24; C-1120, Dec. 31.
The Mistress of the World (Special—Chapter 2). 5,275 Feet.
The Mistress of the World (Chapter 3), 5,061 Feet.
The Heart Specialist (Mary Miles Minter—Realart).
Beauty's Worth (Marion Davies—Cosmopolitan).
The Mistress of the World (Chapter 4), 3,825 Feet.

BURTON HOLMES

(One Reel Each)

Santa Fe—the City Different.
Seeing San Marino.
Watching the Wayands (R-1128. Dec. 31).
In Old Granada (R-425. Jan. 28).
A Fairy Foreland (R-320. Jan. 21).
Stamboul (R-427. Jan. 28).
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains Magazine Subjects and Cartoon).

REALART PICTURES

Morals (May McAvoy). R-114. Jan. 7. C-656. Feb. 11.
First Love (Constance Binney). R-204. Jan. 14. C-656. Feb. 11.
The Love Charm (Wanda Hawley). R-205. Jan. 14. C-656. Feb. 11.
Hush Money (Alice Brady). R-319. Jan. 21. C-546. Feb. 4.
Too Much Wife (Wanda Hawley). 4,227 Ft. R-317. Jan. 21. C-75. Mar. 4.
Nancy from Nowhere (Bebe Daniels). R-665. Feb. 11. C-7448. Feb. 18.
Tillie (Mary Miles Minter). R-755, Feb. 18; C-170, March 11.
A Virginia Courtship. R-551. Feb. 4. C-656. Feb. 11.

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidl of the Alps (Prizma).

MONTE BANKS COMEDIES

Fresh Air. R-811.
Cleaned and Dry. R-219.

JOE ROCK COMEDIES

The Fast Mail (One Reel).
Pot Roast (One Reel).
The Whirlwind.
Help Yourself.

HALLROOM COMEDIES

(Two Reels)

Taking Chances.
Step On It.
Nobody's Baby.
From Soup to Nuts.
Beware of Blondes.

SERIAL

Miracles of the Jungle.

CHESTER COMEDIES

Birthday Guests and Jungle Pests.
Snooky's Home Run.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

FIRST NATIONAL

Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P. 392; C-R, P. 668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P. 390; C-R, P. 668; Ex. Vol. 49, P. 55, 155, 158.
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Barthelmess). R-539. Dec. 3. (C-849. Dec. 17.)
Stranger Than Fction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-716. Dec. 10. (C-849. Dec. 17.)
All for a Woman (Foreign Film). R-855. Dec. 17. C-1120. Dec. 31. C-202. Jan. 14.
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart). R-430. Jan. 28.
Her Social Value (Catherine MacDonald). R-426. Jan. 28.
My Lady Friends (Mr. and Mrs. Carter De Haven).
Alf's Button (Special). (R-81. Mar. 4.)
Polly of the Follies (Constance Talmadge). (R-864. Feb. 25.) (C-292. Mar. 18.)
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald).
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald). (R-664. Feb. 11.)
The Song of Life (Stahl Production). (R-865. Feb. 25.) (C-75. Mar. 4.)
Kindred of the Dust (Walsh Production). (R-661. Feb. 11).
The Rosary (Selig-Rork). (R-82. Mar. 4.)
The Barnstormer (Charles Ray).
Red Hot Romance (Emerson-Loos). C-748. Feb. 18.
Penrod (Wesley Barry). 8,037 Ft. (R-862. Feb. 25; C-170, March 11).
The Cave Girl (R-84. Mar. 4.)
Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
She Sea Lion (Bosworth). R-317. Jan. 21. (C-656. Feb. 11.)
Shattered Idols (R-199, March 11).
Cops (Two Reels—Buster Keaton). R-198, March 11.
Smilin' Through (Norma Talmadge). (R-296. Mar. 18.)

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

THOMAS H. INCE PRODUCTIONS
Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.
Hail the Woman (R-203. Jan. 14), (C-812. Jan. 21.)

J. PARKER READ, JR.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS
A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710. Dec. 10. (C-1120. Dec. 31.)

MAURICE TOURNEUR PRODUCTIONS
The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS
Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.
By Heck. R-322. Jan. 21.
Be Reasonable (R-426. Jan. 28).
Bright Eyes (R-427. Jan. 28).

J. L. FROTHINGHAM
The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.
Shattered Idols.

FOX FILM CORP.

SPECIAL
Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 82,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail. R-555. Feb. 4.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM
His Greatest Sacrifice. R-205; C-267. 6,500 Ft.
A Stage Romance. 6,416 Ft. (R-865. Feb. 25) (C-75. Mar. 4.)

PEARL WHITE
Beyond Price. R-326.
Any Wife. (R-753. Feb.18.)
Broadway Peacock. 4,380 Ft. (R-862. Feb. 25.)

TOM MIX
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31. C-108. Jan. 7.)
Chasing the Moon. (R-754. Feb. 18.) 5,092 Ft. (C-858. Feb. 25.)

DUSTIN FARNUM
The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.
Iron to Gold. (R-298. Mar. 18.)

BUCK JONES
Bar Nothing. 4,311 Ft. R-809.
Riding with Death. R-456. Nov. 26. C-581. Dec. 3.
Pardon My Nerve (R-80. Mar. 4.) (C-292. Mar. 18.)

WILLIAM RUSSELL
Desert Blossoms. (R-116. Jan. 7. C-202. Jan. 14.)
The Strength of the Pines (R-551, Feb. 4; C-170, March 11).

SHIRLEY MASON
Queenie. 5,174 Ft. R-693; C-759.
Jackie (R-1128. Dec. 31. C-202. Jan. 14).
Little Miss Smiles (R-428. Jan. 28) (C-656. Feb. 11).

TWENTIETH CENTURY BRAND
Bucking the Line (Maurice Flynn). R-236; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31.)
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31.)
Gleam O'Dawn. R-206. Jan. 14. C-546. Feb. 4.
Winning with Wits (Barbara Bedford). R-318. Jan. 21.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11) (C-748. Feb. 18.)
Extra! Extra! (Walker Murphy). (R-83. Mar. 4.)

SERIALS
Fantomas (Twenty Episodes). R; Vol. 48, P-215. C-170, March 11.

CLYDE COOK
(Two Reels Each)
The Toreador. R-446.
The Chauffeur. R-115. Jan. 7.
Hot Dog.

AL ST. JOHN SERIES
(Two Reels Each)
Fool Days (R-980. Dec. 24).
Straight from the Farm.
The Studio Rube (R-199, March 11).

MUTT AND JEFF CARTOONS
(One Reel Each)
Beside Her Cider.
The Last Laugh.
The Hole Cheese.
The Phony Focus.
The Crystal Gazer.
Stuck in the Mud.
Too Much Sap.

SUNSHINE COMEDIES
(Two Reels Each)
False Alarm (R-429. Jan. 28).
Hold the Line. R-553. Feb. 4.
Please Be Careful (R-662. Feb. 11).
School Days (R-663. Feb. 11).

LUPINO LANE
The Broker (Two Reels).

GOLDWYN

An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.

SEASON 1921-1922
Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love. 4,979 Ft. (C-397. Nov. 26.)
Ace of Hearts. 5,884 Ft. (R-94; C-705. Dec. 10.)
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24.)
Invisible Power (6,613 Ft.) R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiman). 5,509 Ft. R-553. Feb. 4. (C-656. Feb. 11.)
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17.)
The Man from Lost River (Katherine N. Burt). 5,693 Ft. R-429. Jan. 28. (C-656. Feb. 11.)
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,620 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4. (C-292. Mar. 18).
The Glorious Fool (5,392 Feet). R-198, March 11.
Man with Two Mothers.
His Back Against the Wall. 4,680 Ft.
Watch Your Step.
The Wallflower. 5,228 Ft.
The Night Rose. R-660. Feb. 11.

W·W·HODKINSON

French Heels (Irene Castle). R-554. Feb. 4. (C-656. Feb. 11.)

WARD LASCELLE
Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS
Cameron of the Royal Mounted. R-321. Jan. 21. C-546. Feb. 4.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.
The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

ROBERT BRUNTON PRODUCTIONS
The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P.46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS
The Face of the World. R-538; C-539.
Fifty Candles (R-980. Dec. 24. C-202. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORASION
The Truant Husband.
Keeping Up with Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN
The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION
Lavender and Old Lace. R-92; C-149.
At the Sign of the Jack O'Lantern (R-426. Jan. 28) (C-656. Feb. 11).

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).
The Young Painter (R-198, March 11).

DIAL FILM CORPORATION
The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17.)

METRO

A Trip to Paradise (Bert Lytell—Six Reels). R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31.
Glass Houses (Viola Dana). R-864. Feb. 25. (C-292. Mar. 18).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.

NAZIMOVA PRODUCTIONS
Camille. R-446; C-539.

S-L PRODUCTIONS
The Hunch (Gareth Hughes—Six Reels). R-994; C-1023.

Note—Refer to page 407 for explanation of reference marks

CURRENT FILM RELEASE DATES

Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. C-849. Dec. 17.

REX INGRAM PRODUCTIONS

The Conquering Power (R-339; C-493).
Turn to the Right (R-322, Jan. 21; C-748, Feb. 18).
The Prisoner of Zenda.

TIFFANY PRODUCTIONS

Peacock Alley (Mae Murray). R-714, Dec. 3; C-849, Dec. 17.

WM. DESMOND PROD.

Fightin' Mad (Six Reels).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland is star of "The White Eagle."

The Power Within (W. H. Tooker). R-322, Jan. 21; C-75, March 4.

Week of February 19

Rich Man-Poor Man (One-Reel Parrott Comedy).
The Dog and the Thief (2.3 Reel—Cartoon Fable). R-756, Feb. 18.
Hunting the Hawk (Three-Reel Playlet—Reissue). R-755, Feb. 18.
The Big Idea (Lloyd Reissue—One Reel).

Week of February 26

No. 9 of White Eagle (The Flaming Arrow).
Down and Out (Pollard—One-Reel Comedy). R-81, March 4.
The Cat and the Swordfish (2.3 Reel—Cartoon Fable). R-81, March 4.
Here Come the Girls (Lloyd—One-Reel Reissue).
At Bay (Three-Reel Reissue).

Week of March 25

No. 10 of White Eagle (The Cave of Peril).
Pardon Me (Snub Pollard) One-Reel Comedy.
The Tiger and the Donkey (2.3 Reel—Cartoon Fable).
On the Jump (Lloyd—One-Reel Reissue).
Sylvia of the Secret Service (Three-Reel—Playlet—Reissue).
Mysterious Tracks (One-Reel—Bob and Bill).

Week of March 12

No. 11 of White Eagle (Danger Rails).
Little Mary Sunshine (Pathe Playlet—Reissue—Three Reels).
The Bow Wows (Pollard—One-Reel Comedy).
The Spendthrift (2.3 Reel—Cartoon Fable).
On the Fire (Lloyd Reissue—One Reel).

Week of March 19

No. 12 of White Eagle (Win or Lose).
High Tide (One-Reel Roack Comedy).
The Farmer and the Ostrich (2/3 Reel—Cartoon Fable).
Hey There (One-Reel Lloyd Reissue).
Loaded Dice (Three-Reel Playlet—Reissue).

Week of March 26

No. 13 of White Eagle (The Clash of the Clans).
Hot Off the Press (Pollard, One-Reel Comedy).
Hit Him Again (Lloyd Reissue).
Isle of Zorda (French Film). Nine Reels. (R-300. Mar. 18.)
The Angel Factory (Three-Reel Playlet—Reissue).

PIONEER FILM CORP.

A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (Fifteen Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark). R-552, Feb. 4.
A Milllonaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield). R-C!!
The Greater Profit (Edith Storey). R-115; C-695.

R-C-PICTURES

When Lights Are Low (Six Parts—Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Prod.—Six Parts). R-115, Jan. 7; C-202, Jan. 14.
A Wife's Awakening (Gasiner Prod.—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Prod.—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession (R-218; C-397, Nov. 26).
The Lure of Jade (Pauline Frederick). R-335; C-397, Nov. 26. (Six Reels).
Silent Years (Six Reels). R-586, Dec. 3; C-705, Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Prod.—Six Reels). R-981, Dec. 24; C-1120, Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127, Dec. 31; C-202, Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319, Jan. 21.
The Call of Home (R-428, Jan. 28; C-858, Feb. 25).
Why Men Forget (R-553, Feb. 4; C-748, Feb. 18).
Two Kinds of Women (R-660, Feb. 11; C-748, Feb. 18).
Billy Jim (Fred Stone). R-663, Feb. 11; C-858, Feb. 25.
Beyond the Rainbow (All-Star). R-84, March 4; C-170, March 11.
Boy Crazy (Doris May). R-199, March 11. (C-292. Mar. 18).
The Vermilion Pencil (Sessue Hayakawa). (R-299. Mar. 18).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

Handcuffs or Kisses (R-944; C-1023).
The Way of a Maid.
Why Announce Your Marriage? (R-430, Jan. 28; C-748, Feb. 18).

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living? (R-541; C-49).
Clay Dollars (R-555, Feb. 4; C-656, Feb. 11).
Chivalrous Charles (R-1127, Dec. 31).
The Prophet's Paradise. (R-297. Mar. 18.)

OWEN MOORE STAR SERIES

The Chicken in the Case (L-5,261 Feet). R; Vol. 48, P-728.
A Divorce of Convenience (R-639; C-163).

CONWAY TEARLE STAR SERIES

After Midnight (R-575; C-895).
The Man of Stone (R-457, Nov. 26; C-849, Dec. 17).
Shadows of the Sea (R-205, Jan. 14; C-656, Feb. 11).
A Wide Open Town. (R-297. Mar. 18.)

SPECIAL PRODUCTIONS

Who Am I? (R-440; C-49).
Conceit (All-Star). R-856, Dec. 17; C-1120, Dec. 31.
A Man's Home (All-Star). R-649; C-759.
The Greatest Love (Vera Gordon).

REPUBLIC

The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS

Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

UNITED ARTISTS

The Iron Trail (Rex Beach Prod.). C-397, Nov. 26.
Dream Street (D. W. Griffith Prod.). Vol. 49; R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.) 6,000 Feet. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford), 9,984 Feet. R-573; C-649.
The Ruling Passion (R-554, Feb. 4; C-748, Feb. 18).
The Doll's House (Nazimova) 5,500 Feet. R-863, Feb. 25; C-75, March 4.

UNIVERSAL

JEWELS

The Fox (Harry Carey). R-590, Dec. 3; C-705, Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers). R-425, Jan. 28; C-546, Feb. 4.
Foolish Wives (Erich Von Strohelm). R-316, Jan. 21; C-546, Feb. 4.
Man to Man (Harry Carey). R-664, Feb. 11; C-748, Feb. 18.
Wild Honey (Priscilla Dean). R-200, March 11. (C-292. Mar. 18).

JEWEL COMEDIES

Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
The Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS

Playing With Fire (R-982, Dec. 24; C-1120, Dec. 31.
The Fire Eater (Hoot Gibson). R-1129, Dec. 31; C-108, Jan. 7.
The Guttersnipe (Gladys Walton). R-116, Jan. 7; C-202, Jan. 14.
Across the Deadline (Frank Mayo). R-204, Jan. 14.
Don't Get Personal (Marie Prevost). R-206, Jan. 14; C-546, Feb. 4.
The Scrapper (Herbert Rawlinson). R-431, Jan. 28; C-748, Feb. 18.
Headin' West (Hoot Gibson). R-554, Feb. 4; C-656, Feb. 11.
The Golden Gallows (Miss Du Pont). R-753, Feb. 18; C-858, Feb. 25.
Tracked to Earth (Frank Mayo). R-863, Feb. 25. (4,477 Feet). C-170, March 11.
The Wise Kid (Gladys Walton). R-80, March 4; C-75, March 4; C-170, March 11.
Dangerous Little Demon (Marie Prevost). 4,751 Feet. (R-300. Mar. 18).

SERIALS

Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).
With Stanley in Africa (George Walsh and Louise Lorraine). R-662, Feb. 11.

WESTERN DRAMAS
(Two Reels Each)

A Bluejacket's Honor (Jack Perrin).
Matching Wits (Art Acord).
Trickery (Dorothy Woods).
The Trail of the Wolf (Laura LaPlante).
The Girl of the West (Laura LaPlante).

CENTURY COMEDIES
(Two Reels Each)

Little Miss Mischief (Baby Peggy).
Table Steaks (Brownie, the Dog).
Upper and Lower (Lee Moran).
A One-Horse Town (Harry Sweet).
Peggy Behave (Baby Peggy).
Mutts (Brownie).

STAR COMEDIES
(One Reel Each)

Watch Your Wallet.
Friday, the Thirteenth.
The Bottle Baby.
A Movie Mix-up.
His Inheritance Taxi.
Beware.

SERIES

The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS

The Heart of Maryland (R; Vol. 49, P-629; C-R, 823).
The Son of Wallingford (R-943; C-47).
The Flower of the North (R-427, Jan. 28; C-656, Feb. 11).
The Little Minister (R-1129, Dec. 31; C-202, Jan. 14).
The Prodigal Judge (R-661, Feb. 11; C-75, March 4).
The Sheik's Wife. (R-296. Mar. 18.)

ALICE JOYCE

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH

Received Payment (R-320, Jan. 21).
Single Track.
Island Wives.

EARLE WILLIAMS

Bring Him In (R-1074; C-289).
It Can Be Done.
Lucky Carson (R-318, Jan. 21; C-748, Feb. 18).

ANTONIO MORENO PRODUCTIONS

Three Sevens (R; Vol. 49, P-991; C-49).
The Secret of the Hills (R-85, March 4).
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow (R-555, Feb. 4).
The Matrimonial Web (R-2220; C-289).

WILLIAM DUNCAN

Steelheart (R-450; C-529).
No Defense (R-425, Jan. 28; C-546, Feb. 4).

LARRY SEMON COMEDIES

The Bell Hop.
The Sawmill. (R-297. Mar. 18.)
The Show Shop (R-663, Feb. 11).

JIMMY AUBREY COMEDIES

The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

SERIAL

Breaking Through (Carmel Myers and Wallace McDonald).

Note—Refer to page 407 for explanation of reference marks

CURRENT FILM RELEASE DATES

WID GUNNING, INC.

Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Nell Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. (R-217; C-1120. Dec. 31.)
Moongold (Will Bradley). 3,175 Ft.
Post Nature Picture (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. 6,141 Ft.)
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.)
What Hands (Hohart Bosworth). 5,654 Ft. R-663. Feh. 11. C-748. Feh. 18.
Bear, Boy and Dog (2,053 Ft.).
Puppy Days (959 Ft.).
Robinson Crusoe Hours (966 Ft.).

Entertainment Series

The Fire Bride—March 15.
The Madness of Love.
Phil Kennedy.
The Blonde Vampire.
Foolish Monte Carlo.
The Bootleggers.
The Love Nest.

STATE RIGHT RELEASES

ADVENTURES OF TARZAN

Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln, Star).

ALEXANDER FILM CORP.

Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ASSOCIATED PHOTOPLAYS

Crossing Trails (Pete Morrison). (R-664. Feb. 11).
Too Much Married (Mary Anderson). (R-755. Feh. 18).
The Ghost City (Helen Holmes). (R-754. Feh. 18; C-170, March 11).

AYWON FILM CORP.

Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).
Western Firebrands (Big Boy Williams).
Across the Border (Big Boy Williams).
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage).
Hair Trigger Casey (Frank Borzage).

C. C. BURR

Burn 'Em Up Barnes (Johnny Hines). R-211.

CLARK-CORNELIUS

Diamond Carlisle (R-430. Jan. 28).
Whispering Woman (R-436. Jan. 28).
Living Lies. R-322. Jan. 21.

EQUITY PICTURES

The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Heedless Moth (Audrey Munson). R-748.
Where Is My Wandering Boy Tonight? R-550. Feh. 4. C-858. Feh. 25.
What No Man Knows (Clara Kimball Young). R-1077. C-108. Jan. 7.

EXPORT AND IMPORT

Wild Animal Serial (15 Episodes—Selig Productions).
The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. R-427. Jan. 28.

C. B. C.

The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two reels, bi-monthly).
The Heart of the North (Roy Stewart). R-208; C-649.
Life's Greatest Question.

PHIL GOLDSTONE

The Unknown (Dick Talmadge). R-1128. Dec. 31.
Taking Chances (Dick Talmadge). R-756. Feh. 18.

GRAPHIC

Mother Eternal (Vivian Martin). 7 Reels. R; Vol. 49, P-990; C-45.
Fountain of Youth. R-321. Jan. 21.

HOWELL SALES CO.

Intrigue (Pola Negri). (R-298. Mar. 18.)

G. H. HAMILTON

Give Me My Son (R-83, March 4; C-170, March 11).
In Self Defense.
When Knights Were Bold.

J. W. FILM CORP.

Road to Arcady. R-1129. Dec. 31.
Should a Wife Work? R-665. Feh. 11.

GEORGE KLEINE

In the Fog. R-115. Jan. 7.

L. & H. ENTERPRISES

Daughter of the Night. R-114. Jan. 7.

LEE-BRADFORD

The Unconquered Woman (Rubye DeRemer).
Determination. R-319. Jan. 21.

McGOVERN AND EGLER

(Shorty Hamilton—Two-Reelers)

The Runt.
Pep.
Let-Er-Go Gallagher.
Pony Boy.

PACIFIC FILM COMPANY

The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).
The Girl from Rocky Point. R-81. Mar. 4.
The Able-Minded Lady (R-199, March 11).

PRODUCERS' SECURITY

Mr. Potter of Texas.
Cissy Fitgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov. 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).
Welcome to Our City (Maclyn Arbuckle). R-756. Feb. 18.

RIALTO PRODUCTIONS

Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Four Eileen Sedgwick Features.
Body and Soul (Anna Luther).
Silks and Saddles.
Power of the Borgias.
False Brands. (R-297. Mar. 18).

REGAL-FISCHER

Persecution. R-80. Mar. 4.

RUSSELL PRODUCTIONS

Shadows of Conscience (Russell Simpson). 7 Reels. R-1075; C-47.

WILLIAM STEINER

Tangler Trails (Neal Hart). R-980. Dec. 24. C-1120. Dec. 31.

SECOND NATIONAL

David and Jonathan. R-661. Feh. 11.
Her Story. R-85. Mar. 4.

SWEDISH BIOGRAPH

Sir Arnes' Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS

Texas of the Mounted. R-1073.
Code of the West. R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

TRUART FILM CORP.

Jungle Belles of Borneo.
An Arctic Hike on the Great Aletsch Glacier.
A Wedding Feast Among the Borneo Dyaks.
Perilous Ascent of the Zinal-Rothern.

WESTERN PICTURES' EXPLOITATION

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14. C-656. Feh. 11.
Blue Blazes (Lester Cuneo). R-320. Jan. 21.

WESTERN PICTURES' CORP.

Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

SACRED FILMS, INC.

Cain and Abel.
Noah's Ark.
The Deluge.
Abraham and Sarah (R-198, March 11).
Abraham and Lot.
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes). R-865, Feb.

WORLD FILM CORPORATION

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.

(Featuring "Bill" Fairbanks)

Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.

Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry). R-856. Dec. 17. C-976. Dec. 24.
Ashamed of Parents. R-1128. Dec. 31.
A Dangerous Adventure (Serial). R-300. Mar. 18.)

WESTERN CLASSIC SALES

(Two-Reel Dramas)

Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN RELEASING CO.

Cardigan (R-85, March 5; C-170, March 11).

HENRY BALLMAR

Once Upon a Time. R-207. Jan. 14.

M. J. BURNSIDE

Yankee Doodle, Jr. (R-299. Mar. 18.)

D. W. GRIFFITH

Orphans of the Storm. R-1125. Dec. 31. C-312. Jan. 21.

KINETO COMPANY OF AMERICA, INC.

The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews

(Released Through National Exchanges, Inc.)
(One Reel)

The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.

Urban's Movie Chats.

(Released Through State Rights Exchanges).
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

GEORGE KLEINE

Julius Caesar. R-756. Feh. 18.

EXCEPTIONAL PICTURES' CORP.

January—Martin Johnson's "Jungle Adventures." R-49; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

WARREN A. NEWCOMBE

The Enchanted City (One Reel). R-753. Feh. 18.

NATIONAL EXCHANGES, INC.

The Lotus Blossom. R-809; C-159.
Charles Ray Two-Reel Relssues.
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior). (Two Reels Each).

PRIMEX PICTURES CORP.

The Lonely Trail (Five Reels).
Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

PRIZMA

So This Is London.
Ruins of Angkor.
Magic Gems.

Note—Refer to page 407 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Very Interesting—But??

I hesitated long before finally deciding to print what follows, because it is not always good policy to get our readers all het up about something which probably will never come off. The letter is from Leroy E. Huffman, Akron, Ohio. I have decided to give it space because it raises several highly interesting points, which, if they can be worked out into successful commercial operation would be, I would say, very decidedly valuable. But there lies the rub.

IF they can be worked out into successful COMMERCIAL operation—meaning by that a product which will be sufficiently substantial, and sufficiently foolproof to not raise more trouble than it will do good. Brother Huffman says:

Dear Mr. Richardson: I believe an explanation to you, and to the department of the Moving Picture World which you head, of what I am doing, is very much in order. In my advertising, seeking finance, the statement that I have designed a motion picture projector which is a 100 per cent. improvement over all present type projectors may seem to you to be rather strong. It may even seem to be a very decided exaggeration. However, I have implicit faith that what I have said is nothing but the truth. I sincerely believe that after a model has been completed and put through the proper tests, it will be found that my statement of 100 per cent. improvement is well within the facts.

For very excellent reasons it is at this time impossible to describe to you, in detail, the various elements of the projector. I can, however, supply a general analysis which will give you an idea of what I propose to accomplish.

First of All

First of all, in order to improve on present projectors, it is necessary to analyze them and determine their faults, if any there be. That is true, is it not? All right! Did you ever listen to a modern projector in operation on Saturday or Sunday night when the theatre was filled to the sidewalk, and the manager ordering added speed of projection every ten minutes? Perhaps the projectionist has a feature in fairly good condition—or rather has one which was in fairly good condition when he received it. Why, let me ask you, and through you those thousands of your readers who kick about high film rentals, is it that the average life of a positive print is only about sixty days?

If a properly spliced positive print were run on a properly adjusted projector by a careful projectionist, and at a normal projection speed, its life would be almost indefinite.

But those are conditions which, as a whole, cannot exist today. Ten years ago the projectionist could, except perhaps Saturday and Sunday evenings, run his show to suit himself—in the matter of projection speed, I mean.

Now, however, what with prologues, big orchestra, etcetera, even the smaller theatres have an absolutely iron bound "schedule," which is made by the theatre manager, without consulting the projectionist, and this schedule must be maintained, utterly regardless of what outrage may be committed on the actors, the production and on the audience. If the "schedule" calls for a speed of 120 feet of film a minute, with the resultant acrobatic movements of the actors in a deathbed scene, he (the "manager") should worry. On with the dance (of death to the film), let speed be unconfined!

Was Responsible for the Start

It was this condition which started me experimenting with the projector, in all present types of which, motor and hand driven, the power is first delivered to the main driving gear and then is distributed by intermediate gears to the various parts of the projector using or requiring power. This distribution is done by the use of the least possible number of gears. The method seems, from an engineering standpoint, to be theoretically sound, and to be the most practical way of distributing power.

But the various elements of a motion picture projector do not consume an equal amount of power. While the intermittent sprocket is stationary, the projector, as a whole, runs comparatively free. Very little power is used. When the cam pin comes into contact with the star, there is, for an instant only, considerable power required to be exerted. This condition sets up a constant backlash in the gear trains and a chattering of the gears. Put in another way the projector must necessarily receive and use pulsating power, or power pulsations.

And now comes the first thing I have done, which is to create a device which equalizes the distribution of power to the intermittent movement and acts as a shock absorber for the backlash created by the intermittent movement.

The Big Idea

It was while experimenting along these lines that I conceived the idea of making an intermittent movement which would consume an even amount of power at all times. The result is that I have a movement which will pull the film down as fast or even faster than the present type of movements, AND the speed of movement of the film over the aperture may be altered to suit the condition of the film. It is adjustable by turning a small thumb screw located on the front of the projector. The movement pulls the film over the intermittent at the speed at which it is set. It is a very simple mechanism.

Suppose we are running at the rate of sixteen frames per second, and that the intermittent is set to complete its action of moving the intermittent sprocket in 1/96ths of a second. But the manager nearly busts the telephone demanding more speed. We jack 'er up to 32 frames per second, BUT the intermittent does not in the least alter its time of operation, which is still 1/96ths of a second. It works oftener, yes (32 times per second instead of 16), but IT WORKS SLOWER, thus automatically altering the relation of the time the film is in movement to the time it is standing still.

Automatic Shutter Changes Also

The shutter adjusts itself automatically with change in projection speed, so as to give a maximum amount of light and a minimum of flicker at all speeds. The intermittent sprocket gears are reduced in speed by four, and travel no faster than the upper and lower sprocket gears. The revolving shutter is the only part of the mechanism traveling at the rate of sixteen revolutions to each turn of the crankshaft. The intermittent requires no flywheel, the equalizer providing the correct distribution of power. The projector may be speeded up to 1/96 of a second for the operation of the intermittent—faster if the film be in good condition—and 1/96 of a second for the film to stand still, which gives the shutter a 50-50 proportion, one-half for the movement of the film and one-half for the projection of the picture, which is at the rate of forty-eight pictures per second, or 5.5 minutes per 1,000 feet of film (Joy! Oh, joy in the heart of Mr. Speedking theatre manager. F. H. R.). At this speed it does not strain the film any more than a speed of fifteen minutes to the reel with present day projectors.

The shutter is designed along the lines of shutters now in use. That is to say there are three blades correctly proportioned. There is the master blade and two flicker blades, but the shutter is automatic in the matter of adjusting width of master blade and maintaining the proper spacing of the two other blades and the openings, in order to obtain a maximum of light and a minimum of flicker in harmony with all projection speeds. The shutter, in a modified form, may be used with all projectors, and I am now negotiating with manufacturers for the making and marketing of same. It will be found to have advantage over present shutters by allowing the projectionist to keep their master blades as narrow as is permissible under local conditions, while still retaining the proper relation between the master blade, the flicker blades and the openings.

As to the lens system of my projector, I will not go into that because it is a long story and difficult to explain intelligently.

No Comment

I am not going to comment on all this, because I'll have to be shown. IF it is practical—well, even then it kicks both ways, because we would find some alleged theatre managers demanding the projection of a thousand feet of film in five minutes, and kicking because it could not be done in two.

But all the same the thing is intensely interesting, and may have possibilities, though it is entirely unnecessary for our readers to get fussed up over it and expect to see a projector of this type for quite some time to come, but after quite some time—say a year or two—mebby. I've quit declaring anything impossible, though some things are decidedly improbable, and to make such a device commercially successful, well—? ? ? ? ?

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

As to Light Bills

F. O. Buchanan, manager The Central Amusement Company, Bristol, Tennessee, who has trouble with excessive light bills, writes as follows:

Am in a predicament and want your advice. In our house here the light bill up to two years ago averaged $40.00 a month. Since then it has gradually mounted until last month it reached the $72.00 mark. We use the same equipment now as then, except that we now use White A. C. Special carbons instead of ordinary cored. We use Power's projectors and Ft. Wayne A. C. to A. C. compensares, set on the 60 ampere mark.

I put up an awful howl and demanded a meter test, which they acceded to and made, declaring the meters to be O. K. Their test meters showed one arc to be pulling 53 and

the other 65 amperes. We run from 11 a. m. to 10.30 p. m. They claim this figures out $69.00 for the projection arcs alone, to say nothing of the other lights in the theatre.

Month before last the bill was $60.00, then the line was changed to a 3-wire, and as F before said, the bill this month was $72.00. It is more than we can afford to pay. They claim we use the current, but are unable to account for the graduai rise in the consumption from month to month. Will you be good enough to figure this out and advise us, as soon as you can, as to what you think about it; also what do you think the bill would be should we install a 35 ampere Type WL Westinghouse rectifier.

We have a 90-foot distance of projection and a mirror screen, so 35 amperes D. C should be sufficient.

Something Wrong

Assuming that the price per KW hour has not changed, there is something radically wrong either with your meter or somewhere else. Where it is it would be utterly impossible for me to say, though the fact that the new lines have acted to add to your bills would seem to indicate that the old ones were too small and were cutting down your supply voltage.

If this is true you should have noticed an increased brilliancy in the lights, both arc and incandescent. You should have an ammeter. I have told you all that many times. You can get a good one from the United Theatre Equipment Corporation for a comparatively small sum, but it should be tested once a year. It is a good investment for any theatre. Get one is my advice.

As to figuring out your current consumption, I could not possibly do that unless I knew whether or not your arcs burned all the time, which I assume they do not. Also I would have to know the exact voltage at the meter. Any figuring I might do without knowing this would be nothing more than roughly approximate, and might be away off.

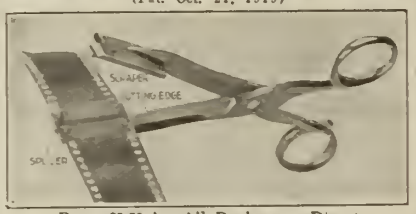
Check Up On Bills

With a small voltmeter, but a dependable one, and a good ammeter, you are always in shape to check up on current bills, and do it intelligently. These instruments should be connected at the meter and located in the manager's office, though there should always be an ammeter in the projection room as well. You see it is quite possible that for some reason the resistance of your wires has become higher than it once was, and this consumes energy which is registered on the meter, but it hardly seems within the range of possibility that there could be any trouble of this sort that would account for all that rise in bills.

I would say "grounds," but you say that has been tested for. Current leakage seems hardly possible. You can test for that by turning off all lights by their individual switches. If there is current flow registered on the ammeter when the lines are alive and the lamps off, then there is leakage somewhere. But it is very unlikely any such thing could be in such amount.

If any one has had a similar case and has found a solution let them communicate directly with friend Buchanan.

BLUE SEAL FILM MENDING SHEARS
(Pat. Oct. 21, 1919)



Price $3.50 by All Dealers or Direct
Illustrated Circular on Request
BLUE SEAL PRODUCTS COMPANY
Manufacturers of Motion Picture Accessories
29 Lafayette Avenue, Brooklyn, N. Y.

As to Rectifier

As to the mercury arc rectifier, why, assuming that everything else is O. K. (lines, I mean), it should pay you to install the rectifier, especially if you already have it. The rectifier operation will, at 35 amperes, use about 35x55 =1925 watts, plus about, say, 20 per cent. of that amount, or a total of 2,310 watts—say, 2,000 watts in round numbers. At 55 amperes your present methods, using 55 amperes, consumes about 2,000 watts, plus, say, 10 per cent., or a total of 2,200 watts, always provided the line voltage be just 110.

You will therefore not save much in actual wattage, but you will have the advantage of direct current at the arc.

You will of course understand that the above figures are approximate only. I could not tell you just what is what without knowing the exact line voltage, the exact arc voltage and the exact efficiency of the transformers and rectifier.

In this case I have taken the transformer at 90 and the rectifier at 80 per cent. Another thing, you must give due consideration is what effect any reduction in consumption will have on your rating per KWH, though as I understand it you must pay the full eight cents per KWH for the first 50 KW hours, regardless of how much current you use. I am afraid I am unable to be more definite without knowing all the various elements which enter into, or which might enter into the matter.

The difference in compensarc readings is altogether out of reason, if they are of the same capacity. Possibly you have a 60 and a 70 ampere compensarc and low voltage due to drop in voltage in house circuits. Only a guess, however.

Lowering Voltage

B. H. Yeo, Montague, Prince Edwards Isle, sends five dollars as deposit on his order for the fourth edition of the handbook, and says:

Can you advise me if there is any way of reducing the supply voltage except by means of a rheostat? Am using a 125 volt D C generator and a 3 K W rheostat supplied with the generator is not large enough to lower voltage, so I use a big Edison rheostat. Is there any device made to transform D C to lower voltage, as this would be more satisfactory to us than a rheostat. What size picture would this outfit light? Is there any other projector made which will give a sharper, steadier picture than an Edison with an inside shutter, taking for granted that the projector is correctly adjusted?

Holy star-eyed hop-toads, is there still one of those old Edison inside shutter projectors running? Well, I'll be darned!

You have asked questions, a reply to which it would require pages to give you a clear understanding of all the points raised. Yes, there are devices made for reducing D C voltage, but they are either a motor driven by the voltage it is desired to reduce, driving a generator of the voltage it is desired to obtain, or what amounts to very much the same thing. They are a costly apparatus, and if you are generating your own current it would pay you very much better to get a new 70 volt generator, wound for projection work (constant current), than to get something to reduce the voltage of the generator you now have.

Your Real Trouble

That is your real trouble. You have a generator unsuited to projection work, though excellent (as to voltage) for incandescent lighting.

As soon as you get your new handbook you can study up on all these things and the various apparatus.

As to the Edison, why "sharpness" is a matter of the optical system entirely, and any optical system used in any projector can be used in an old Edison, BUT modern projectors can, and will give you a steadier picture and a better picture.

The inside shutter is, for reasons it would require too much space to explain, not comparable with the outside shutter. You had better take a run over to some city, like St. Johns, New Brunswick, and give the newer projection equipment the once over.

Handbook Bulletin

March 8, 1922.—At this date we have just finished "dummying" the first 132 pages of the handbook, and incidentally have found that the book will most likely be about one thousand (1,000) pages in size.

I will begin the final reading at once, and each week, or anyhow every alternate week, will keep you advised as to exactly what progress is being made. I know you men who sent in money long ago are getting impatient, and I do not in the least blame you. We are, however, doing all we possibly can, and the delay, while it seems a long one, will not surprise you when you see the magnitude of the work. For if I do say it myself, as I should not, it is going to be SOME book—a thing I can and will be proud of; also I am very certain YOU will be proud of it too.

SAVE MONEY

INSTALL

HALLBERG "4 in 1" MAZDA REGULATORS

AND SAVE PROJECTOR LAMPS

THEY CONSERVE THE FILAMENT—
BY LIMITING THE INITIAL CURRENT RUSH
BY MAINTAINING EXACT CURRENT VALUE
BY FURNISHING MEANS FOR ADJUSTING

CURRENT to correct INITIAL VALUE for each new lamp, and you can use the MORE EFFICIENT LOW VOLTAGE PROJECTION LAMP; namely 25 to 30 volts; 20 to 30 amperes.

BRANCHES IN ALL LARGE CITIES

UNITED THEATRE EQUIPMENT CORPORATION

EXECUTIVE OFFICES

H. T. EDWARDS, Pres. and Treas. — 25 WEST 45th ST., NEW YORK CITY — J. H. HALLBERG, Vice-Pres. and Secy.

Better Equipment

Conducted by E. T. KEYSER

How the Albany Movie Ball of the M. P. T. O. A. Was Illuminated

BY the use of two large studio lights of 300,000,000 beam candlepower each, successful motion pictures were made of the movie ball held recently in the Albany, N. Y., armory by the Motion Picture Theatre Owners of America at their anual convention.

Ballroom pictures are common occurrences in the life of the motion picture director, but when such pictures are taken in the studio banks of Cooper-Hewitt lamps or other lights are used to flood the scene. The Albany ball is said to mark the first time in movie history that effective pictures have been taken of a ball in a public hall without elaborate overhead lighting effects.

Two G-E high intensity lights played powerful beams over the dance floor and the camera, mounted three feet above the floor, "panoramed" with the beams which penetrated the entire depth of the hall—two hundred and forty-five feet. Light for objects close to the camera and beneath the beams of the studio lights, was supplied by six carbon flood lights which were placed directly in front of the platform supporting the camera.

Shot the Rioters

Five thousand people filled the armory. Most of them were attracted by the presence of several motion picture stars including Doris Kenyon, Montague Love, Monte Blue and Lew Cody. The camera caught the reception of the stars and the near riot which ensued when the actors of the screen were conducted into the hall through a lane made by two hundred Boy Scouts and a detail of police. Pictures

A BALL SCENE

An enlargement of motion picture film, made by use of the high intensity studio light

of the ball were taken under the supervision of C. F. Bateholts, director of the visual instruction section of the General Electric. The film was exhibited at the banquet of delegates to the Motion Picture Theatre Owners' convention. News Weekly camera men also recorded the ball for the screen.

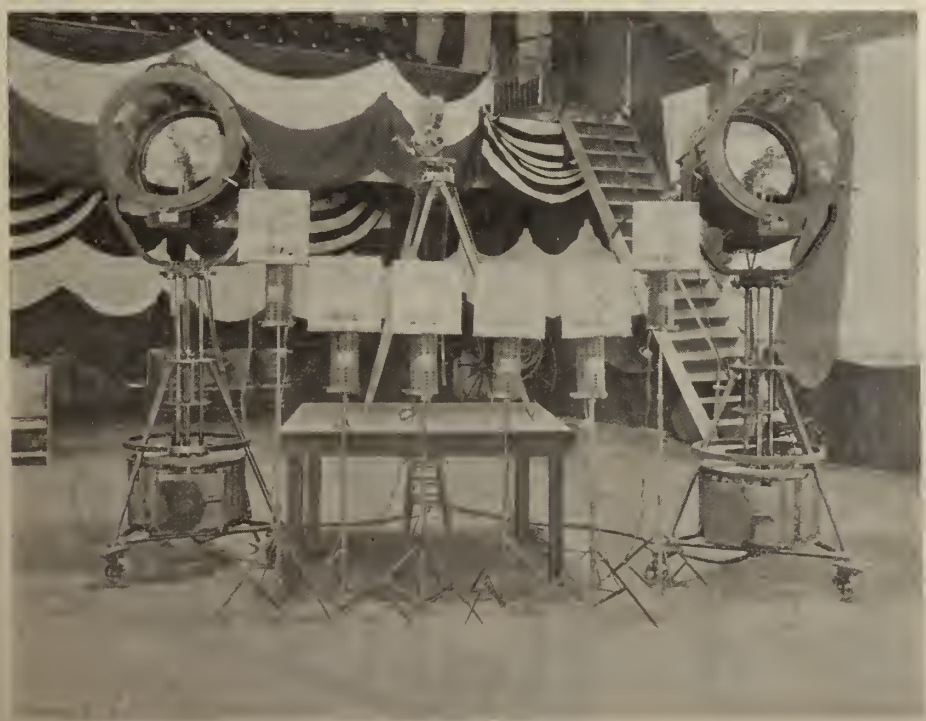
The new studio light was perfected by searchlight engineers of the General Electric Company and is so constructed that it can be used either as a spot or a flood light. When used as a flood light the glass mirror at the back, which focuses the light rays, is removed and there is a general spread of light from that end of the projector.

A Two Foot Miror

The light has a twenty-four inch mirror; its carbons are fed together electrically requiring practically no attention. The lights are mounted on a base with rubber-tired wheels of large diameter and it can be raised to an elevation of ten feet. The total weight of the light and standard is six hundred pounds.

Among the advantages claimed for the light is its adaptation to the studio. When moonlight or sunlight rays through windows or doorways, or the illumination of large sets is required the studio light can be wheeled into place. It is valuable for backlighting, as great depth can be gained. The light may also be used to counteract shadows caused by other lighting apparatus.

A special field for the new high intensity light is the outdoors on dark days or for night scenes. The mechanism may be mounted on a motor truck with a portable power plant and conveyed to distant locations.



HOW THE TRICK WAS DONE

Two G. E. high intensity studio lights and flood lights used to photograph ball of M. P. T. O. at Albany

More New Companies Incorporate at Albany

Increasing both in number and in capitalization, the past week in Albany witnessed the incorporation of sixteen companies in the motion picture business, or some one of its allied industries, these companies representing a capitalization of approximately $700,000. Two companies, formed for the purpose of manufacturing and dealing in motion picture apparatus, have the same incorporators and directors in the persons of Charles E. R. Schneider, Charles A. Satterlee and Alexander W. Krumm, of New York City. These companies are the Photoplast Leasing Corporation, capitalized at $200,000 and the Photoplast Corporation of America, $100,000.

Other Incorporations

Other companies filing papers the past week include: The Florence Photo-Plays Corporation, $10,000, Mallie Mass, Benjamin Goldstein, Brooklyn; David Lisnow, New York; Sam Raymond's Theatres Corporation, $500, Sam and Lillian Raymond, Benjamin Halpern, New York; Strike Out King Company, $20,000, Joseph Quittner, Arnold Furst, New York; A. R. Callahan, Brooklyn; Royal Family Players, $150,000, William O. Balanzategui, A. A. Wray, F. L. Randall, New York; Goodman Pictures, $500, D. C. Goodman, Joseph Schnitzler, Donald Woodrum, New York; K. D. B. B. Photoplays, $1,000, Charles Kranz, New York; Donald I. Buchanan, Hackensack, N. J.; George M. Davidson, Harison; Lang Manufacturing Works, Olean, $100,000, C. J. Lang; W. H. Williamson, W. M. Troy, Olean; Telmar Amusement Corporation, $50,000, Hyman Rachmil, Samuel Rinzler, Brooklyn; Irene

Levine, New York; Buck Mix Productions, $1,000, L. F. Scott, Jr., James E. McNally, New York; M. M. Epstein, Jersey City; Richmond Film Productions, $500, H. G. Kosch, Mildred Gerst, G. B. Garrison, New York; Phonofilm Corporation, $1,000, Edmund Wolcott, F. N. Rodman, F. G. Leubuscher, New York; Hoosier Motion Picture Company, $20,000, David Price, Dora Yager, New York; Leo Krawetz, Brooklyn; Medbury Screen Comedies, $5,000, J. P. Medbury, Phyllis Eltis, A. George Kelly, New York; Hollywood Theatre, $20,000, M. C. Schill J. M. Schill, D. R. McDonald, Brooklyn.

Book

Music That Pays

AS WELL AS PICTURES

Successful Exhibitors put real theatre music on their programs—music that really appeals. You can "book" that kind of music easily—install a Barton Orchestral Organ. Any organist can play a Barton and the results checked in at the box office are surprising.

Low prices are in effect now with terms that invite everybody in on the Barton proposition. Write today.

The Bartola Musical Instrument Co.
314 Mallers Bldg. Chicago

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MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

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1219 Film Exchanges, for List.....	7.50
196 Manufacturers and Studios.....	3.50
419 Machine and Supply Dealers.....	4.00
3674 Legitimate Theatres U. S. & Can..	25.00
810 Vaudeville Theatres	7.50

A. F. WILLIAMS
166 W. ADAMS ST. CHICAGO

Even a Barrel of Water Had Some Kick to It in These Good Old Days

By A. P. LOMBARD, Simplex Sales Department

"HELLO Press," said a friend to me one day in the early summer of 1906. "How would you like to take a position in Woodside Park (Philadelphia, Pa.) operating a motion picture projector for the summer? The T. M. Harton Co. of Pittsburgh need a man," he continued, "for their Hale's Tours which is an illusion of a ride on the rear of a Pullman car. The car has already installed, as well as the machinery, which will produce

A. P. LOMBARD

the rocking and jolting effects. The screen has been located about twenty feet from the front row of seats and the motion picture projector is to be installed on a platform which has been erected on the right side of the car."

Friend Shows Me How

I told my friend that as I had no experience with a motion picture projector I did not think I could hold the position but he replied that a bright young man (pardon the oil) like me would soon pick up the knowledge necessary to run a projector and invited me to come up that evening to a small store show which he was getting ready to open. He told me if I would come he would explain everything to me that would be necessary for me to know. So that evening I paid a visit to his show and my friend went over his projector (a Lubin) with me and explained in detail just how to thread-up, focus the lens, trim the carbons, strike an arc and make patches.

I Get the Job

Early next morning, I applied for the position and was accepted much to my surprise. A few days later the projector arrived, having been shipped from Pittsburgh, and you can imagine my surprise and feelings when I opened the case and found the projector to be an Edison—and second-hand. I want to tell you that I sweat when I unpacked and saw for the first time in my life, those seven or eight pieces of a second-hand Edison. I surely was disappointed but realized that I would not get anywhere, by looking at it and fussing, so started in to assemble it to the best of my ability and after working all day I finally got it into running shape and installed it up on the platform alongside of the car.

The Water Rheostat

My friend had said nothing to me about a rheostat, but as one accompanied the projector, I knew it must be used somewhere in connection with the equipment, so I called upon the park electrician for advice and when he saw my little 25 ampere 110 volt wire coil rheostat I thought he would die from laughter as the only current available in the park was 550 volt direct, taken from the lines of the trolley company whose cars brought people to the park.

The electrician told me the only thing I could use would be a water rheostat which I made up according to his instructions and which proved very satisfactory throughout the whole season.

The Electrician's Mistake

On a busy day, from constant use, the water in a water rheostat becomes hot and boils away, it therefore becomes necessary at times, to add water to the barrel. Now then the electrician laid out the water rheostat for me he neglected to specify that a cut-out switch should be placed on the positive wire before it entered the barrel.

One day I noticed that the water was getting low in the barrel and picked up a galvanized pail and went after some more. Upon my return I attempted to pour the water into the barrel, but the minute the water from the pail made contact with the water in the barrel, a circuit was formed through me and a damp floor. Up shot the pail to the roof of the building!—and me to the floor! Was a switch put on this line after the accident?—*you can tell the world it was.*

MOVING PICTURE WORLD
Advertisements Produce Results

USED THE WORLD OVER

Every continent of the globe knows the dependability and superiority of the Universal 4 kw. Electric Plant.

Its 4 cylinder engine, built from 22 years' experience, provides a power torque so even that lights direct from the generator are absolutely flickerless.

The recognized standard outfit for motion picture work, either permanent or traveling. Also for circuses, carnivals and traveling shows.

Write for elaborate Bulletin No. 30.

Universal
4 K.W.
ELECTRIC PLANT

Universal Motor Co., Oshkosh, Wis.
Not connected with any other firm using the name Universal.

Announcing the Fastest Film ever manufactured

EASTMAN NEGATIVE FILM

Super Speed

Super Speed Film practically eliminates under-exposure. It is ideal for ultra-speed, slow-motion photography; for interiors that are poorly illuminated; for dull days on location.

When unfavorable conditions spell failure, *Super Speed* Film spells *Success.*

Price 4½ cents per foot, perforated

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ROCHESTER, NEW YORK

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The Representative Weekly Journal of the British Film Industry
Of Special Interest to All Who Buy or Sell Films
OFFICES:
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Steadman of Kansas City's Ashland Gives Tips on Radio Installation

ON page 218 of our March 11 issue we published a news item regarding the installation of radio outfits in several Kansas City, Missouri, theatres.

Among these was the Ashland, the manager of which, R. Steadman, has sent us further information regarding his installation. Mr. Steadman writes as follows:

Our radio set consists of a Grebe type C. R. 9, a four stage amplifier and a Magnavox with two horns, commonly described as "loud talkers." As many of these latter may be added as may be required to obtain the best results.

There are several standard makes of outfits on the market. Our outfit cost $300.00 complete and was quite easy to install. We experimented in the placing of the horns until best results were obtained and we now have both horns on the stage and the receiving set in the orchestra pit.

Radio Music for the Picture

When musical concerts are being broadcasted, we stop the playing of our regular orchestra and run our picture with radio music. With our equipment, a broadcasted concert can be heard distinctly all over the house.

When we first experimented, we installed a power amplifier which we found caused an unnecessarily loud and harsh effect, and was, therefore, eliminated.

The Ashland is one hundred and one feet wide and has a one hundred and thirty foot throw from lens to screen. It accommodates 2,000 patrons, all on one floor.

Saturday, March 4, the Kansas City Star gave its first radio dance and we arranged our picture screen at the front of stage and invited our audience up on the stage to dance while the picture was still running. The audience danced at the back and sides of the screen and when the radio music, furnished by the Star, ceased at nine thirty p. m., we had our orchestra continue with the dance music.

The event proved to be a big hit and our stage, which is thirty-three feet deep by fifty-two feet wide, was crowded. Our patrons are now asking us to repeat the performance.

More Projectors for Philadelphia Schools

Motion picture booths and projectors are to be provided in the majority of the $35,000,000 worth of new public schools under a ruling just adopted by the elementary schools committee of the Board of Education of Philadelphia.

Purchased Their Own

The board has not definiteyl committed itself to the policy of giving each school motion pictures. A number of schools now have apparatus which they bought themselves, and the use of motion pictures is still in an experimental stage. A regular service of steroptican slides and a few motion picture films are now supplied the schools through the pedagogical library.

The M. P. E. Corporation Reports Installations

W. Q. Keene, manager of the local branch of the Motion Picture Equipment Corporation, announces the following installations of Powers projectors and other equipment:

Chestnut Street Opera House, Sunbury, Pa., two type-E Powers, a Hertner transverter, metallic screen, and projector booth.

St. Mary's Auditorium, Freleand, Pa., two Powers 6-B and a Raven half-tone screen.

Palace Theatre, Symria, Del., two Powers 6-B, a screen and full booth equipment.

Lyric Theatre, Williamstown, Pa., two Powers 6-B.

New Centerville House

Leo Moore, manager, Majestic Theatre Company, Centerville, Iowa, advises us under date of March 10 that he has purchased a building site sixty by one hundred and sixtyeight feet.

Upon this site, Mr. Moore proposes to erect, during the summer, a one thousand seat house costing $100,000.

More U. T. E. Proctors

The Fulton Theatre, Mac Connellsbury, Pa., has been equipped with U. T. E. Proctor automatic projection and equipment, as has also the Amusement Hall, Canandensis, Pa.

"Yes, I'd like to go in, but it's too hot in there."

Do people say that about your theatre in hot weather?

Maybe you don't know just what they do say, but your ticket sales tell the story.

If business falls off at the first touch of hot weather, then it's a pretty sure sign you need Monsoon Cooling System.

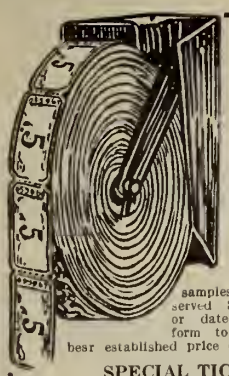
That's the one thing you can depend on for a good, profitable business all summer—and *every* summer—no matter how hot it gets.

Install Monsoon for *this* summer

Write for Booklet S-10

Monsoon Cooling System, Inc.

71 North 6th Street **Brooklyn, N. Y.**



SPECIAL ROLL TICKETS

You own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

BARGAINS

1-6 HP. MOTORS 110 Volt 60 Cycle ONLY

$10.00

f. o. b. Chicago

Owing to cancellation of a large contract, we are overstocked and consequently are sacrificing the price. The motors are strictly high-grade and fully guaranteed by a responsible manufacturer.

We don't know how long they will last, so order quick.

Reynolds Electric Co.
2650 West Congress St Chicago, Illinois

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FIRE FIGHTING APPLIANCES FOR THEATRES
Fire · Protection · Engineers
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THEATRE EQUIPMENT
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WRITE FOR CATALOG
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For Quantity and Quality Productions
Advanced Engineering Features
Attractive Guarantee
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In Ticket Selling Machines
The New 1922
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Send for prices and full particulars.
AUTOMATIC TICKET REGISTER CORPORATION
1780 Broadway New York

The Bartola Musical Instrument Co. Announces a New Model Barton Organ

THE Bartola Musical Instrument Company announces its new Barton orchestral organ, which comes at a time when its need is particularly felt and its many features find enthusiastic approvel. On the whole, the new Barton is, at first glance, no different than hundreds of other Barton's that are giving efficient service in theatres throughout the Central West. It is in the working out of so many refinements in the appearance, operation and installation of the Barton that the new model is noteworthy.

The manner of installing has been perfected first so as to insure 100% efficiency from the organ. Special sound devices and final preparation of organ lofts has been devised. Details of construction have been arranged so as to eliminate possible trouble with heat, dampness and the damage caused by rats. Special precautions to prevent anyone unfamiliar with the organ structure from tampering with it has been taken.

Main Structure Unchanged

The main structure of the instrument which has proved so satisfactory, has not been changed, but numerous details, refinements and improvements have been added. Each individual stop has been worked on to improve the tonal purity and sweetness. The solo stops, which have been famous for a mellow, velvet quality, have been made even more beautiful. The Bartolina set of pipes and an exclusive feature with the Borton organ, invented by Dan Barton, has been improved. Refinements have been added to the elcctric controls which has increased the flexibility and speed of the action.

The general appearance of the Barton console remains as before, except that a new system of console lighting has been installed, which insures perfect lighting on the stop tablets, manuals and pedals, without in any way interfering with the darkness of the theatre or throwing any reflection on the picture screen.

In the new Barton a Tremolo arrangement has been perfected, which has cut the necessity of the Tremolo and Vibrato adjustments down to a minimum. The divided manual, which multiplies the tonal possibilities of the organ by thousands, has been arranged so that even the great number of combinations heretofore possible have been nearly doubled. Another improvement has been provided which does away with the necessity of the organists working out new combinations, as this is handled by an electrical selective device of the divided manual.

Those who have studied the matter will appreciate the specially constructed generator which insures a non-fluctuating electric current. The technically inclined will learn with favor that expert electrical engineers have improved the electrical system, doing away with arcing at the contact points, polarizing magnets, leakage in the electric cables and troubles which cause cyphers and necessitates adjustments and repairs.

New $6,000,000 House for the Stanley Company

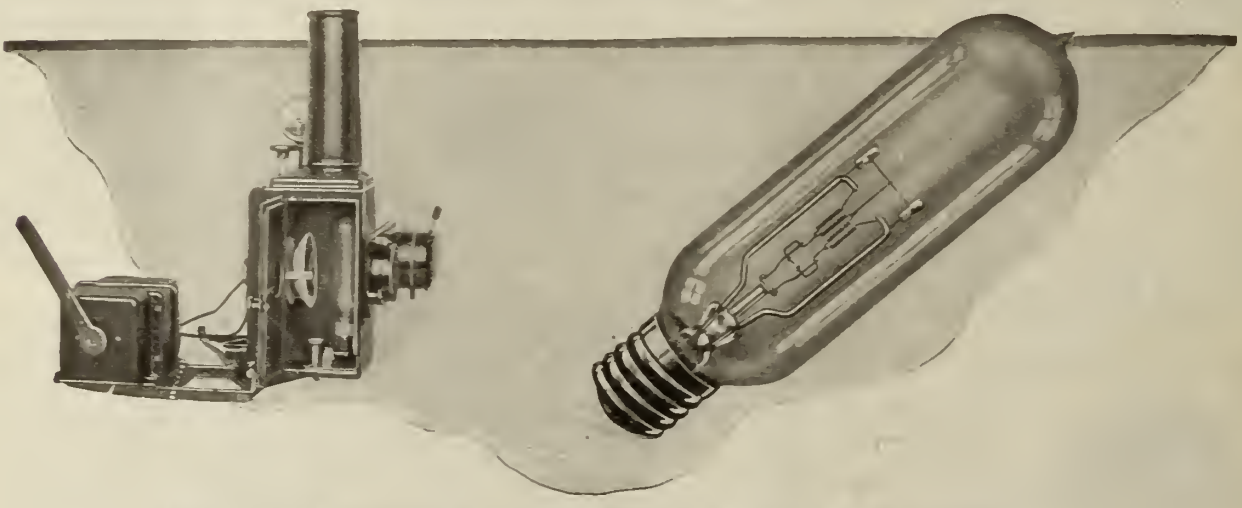
Jules E. Mastbaum, announces that work will start on the construction at Eleventh and Market streets, Philadelphia, of a ten-story office building with a roof-garden and a theatre of the Stanley Company, seating 4,000.

The site of the old Bingham Hotel, cost $3,000,000, and the same amount is to be the cost of construction. The main entrance will be on Eleventh street with an arcade entrance from Market.

The stage will have a thirty-five foot front and a depth of one hundred feet. It will be capable of accommodating the most elaborate performances, although the present intention is to use the theatre for vaudeville in conjunction with feature photo plays. It is expected that the theatre will be open to the public by January 21, 1923.

CONSOLE OF THE NEW BARTON ORGAN
Built by the Bartola Instrument Company of Chicago

Mazda Lamps for motion picture projection mark another step forward in economy and ease of operation



Good Pictures on Alternating Current With the New G-E Mazda Lamp Projector

The General Electric Company's new Mazda Lamp Projector gives constant, even and steady illumination for motion pictures. It can be used successfully in theatres having a main floor seating capacity up to 1000, at a throw not exceeding 120 feet and with a picture not over 16 feet wide. It gives better results than an a. c. arc and is the equal of the d. c. arc up to 50 amperes.

It has other important advantages:

Adaptability: The G-E Mazda Lamp Projector can be attached to any projection machine made in the United States.

Economy: The 900-watt Mazda lamp and regulator consume but 1 kw. an hour as against 4 kw. an hour consumed by a 50-ampere d. c. arc. The cost of lamp renewals does not exceed the cost of carbons for the arc and there is a further saving in the absence of any carbon dust to injure the delicate moving parts of the projection machine.

Simplicity: The Mazda Lamp Projector requires no adjustments while operating.

Healthfulness: Being hermetically sealed the Mazda lamp gives off no fumes nor dust to contaminate the atmosphere of the projection room.

Send for literature and prices including all necessary fitings

General Electric Company

General Office Schenectady, N.Y.

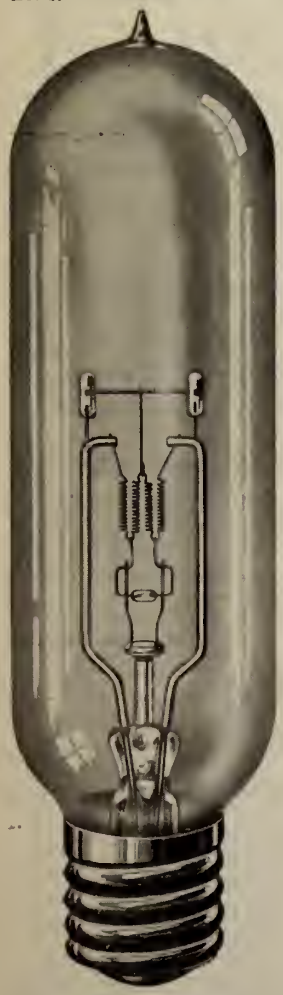
Sales Offices in all large cities

35C 81

Announcement

New National MAZDA Motion Picture Lamp

The perfection of the new National MAZDA Motion Picture lamp and its practical application to projection service is the result of several years of exhaustive research and development work in the MAZDA lamp laboratories. The satisfactory performance of this lamp has been proved by more than one thousand successful theatre installations.



The 90-watt, 30 ampere National MAZDA Motion Picture lamp. The 600-watt, 20 ampere lamp is similar in construction, and is recommended for very small theatres, churches, lodges, schools, etc.

SIMPLICITY, efficiency, convenience and economy—advantages that made the MAZDA lamp the *one* illuminant in the usual classes of service—are equally important in the highly specialized field of light projection. They are attributes of the new National MAZDA Motion Picture lamp.

This lamp is the last word in motion picture projection. It projects a picture of correct tone effects with high lights and shadows as they should be. It projects a picture without any annoying flicker, for the light source is unvarying. It projects a picture beautiful that may be restfully enjoyed even by the patrons in the front seats.

Because the new National MAZDA Motion Picture lamp gives off no obnoxious fumes and gases, it has made a hit with the projectionists. And, because this lamp requires no adjustments after the initial setting, the projectionist has more time to watch the picture on the screen, to make better the attraction for which people pay the admission price.

More than one thousand exhibitors have used this lamp in actual theatre installations. These exhibitors endorse the lamp on two counts—it makes possible a saving in current consumption of from one-third to two-thirds, and it projects a better picture. It sends patrons away from a theatre with the desire to "come again and come often."

The 900-watt National MAZDA Motion Picture lamp can be used successfully with proper incandescent lamp projection equipment in theatres having main floor seating capacities up to 1,000, or picture widths up to 16 feet, or throws not exceeding 120 feet. It gives better results than an alternating current arc, and is the equal of the direct current arc up to 50 amperes. It is rated at 30 amperes, 28-32 volts. Its rated life is 100 hours. List price, $6.75.

You, Mr. Theatre Owner, want to increase your attendance and reduce your operating cost—to increase your net profits. The new National MAZDA Motion Picture lamp will enable you to do just that. Write today for more complete information and for recommendations for installation in your theatre. Nela Specialties Division, National Lamp Works of General Electric Company, Nela Park, Cleveland, Ohio.

Each of these labels represents a Sales Division equipped to give a complete lighting service.

NATIONAL MAZDA LAMPS

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SALESMEN calling regularly on theatre owners and managers. Splendid commissions offered on our line of poster frames, railings, ticket choppers and other fixtures. Write for complete information. Newman Manufacturing Company, Cincinnati, Ohio.

THEATRES FOR SALE OR RENT

WANTED TO LEASE—Moving picture theatre, fully equipped; must pass state inspection. Tell all particulars first letter. Box 237, Moving Picture World, New York City.

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FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet. Government surplus stock at less than wholesale prices. J. P. Redington, Scranton, Pa.

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FILMS FOR SALE OR RENT

FOR SALE—"Scarlet Runner" (24) featuring Earle Williams; "Secret Kingdom" (32) featuring Arline Pretty; "Perils Our Girl Reporters" (30) featuring Zena Keefe; "Adventures of Jimmy Dale" (32) featuring E. K. Lincoln; also "Open Your Eyes" (7); "The Submarine Eye" (8); "Idle Wives" (7), and largest selection other "Serials," "Features," "Comedies," "Educationals," Guaranty Pictures Co., 126 West 46th Street, New York City. Cable address: "Gapictco" N. Y.

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Improving Theatres

DAVENPORT, IA.—Casino Theatre, owned by Blank Amusement Company, of Des Moines, is being remodeled.

NORTH ADAMS, MASS.—Richmond Wellington Hotel Corporation will construct theatre addition, to cost $50,000 to $75,000.

PITTSFIELD, MASS.—H. Calvin Ford, 184 North street, will expend $200,000 for improvements to theatre on North street.

WESTFIELD, MASS.—Edward P. McCarthy will erect one-story brick addition to moving picture theatre on Elm street, 35 by 65 feet.

IRON RIVER, MICH.—Extensive improvements will be made to Cozy Theatre.

MASON, MICH.—Ray Adams has purchased Rayner Opera House and will make extensive improvements.

PARIS, MO.—Star (moving picture) Theatre is to be renovated and seating capacity increased. It will be reopened and conducted by new interests.

OCEAN CITY, N. J.—Casino Company has let contract for alterations and one-story addition, 50 by 75 feet, to theatre at Boardwalk and Morlyn avenue, to cost $75,000.

CHATHAM, N. Y.—Extensive improvements have been made to Cady Theatre, owned by Clarence Allen, and reopened under management of Stanley Allen and C. D. La Pointe.

CHARDON, O.—Fred Carver, Hampden, has contract to remodel moving picture theatre on Main street for Chardon Opera House Company, to cost $30,000.

LORAIN, O.—Tender Amusement Company will make improvements to Lorain Opera House and Pantheon Theatre.

XENIA, O.—Standard Amusement Company contemplates converting opera house into moving picture theatre.

AMARILLO, TEXAS.—Olympic Theatre will be remodeled and redecorated.

BROWNWOOD, TEXAS.—Lyric Theatre, which was damaged by fire last December, is being remodeled.

DALLAS, TEXAS.—Happyland Theatre Company will expend $15,000 for improvements to building at Pacific avenue and Akard street.

BELOIT, WIS.—J. H. Saris, 412 Broadway, has plans by F. H. Kemp, 318½ Grand avenue, for an addition to Majestic Theatre, to cost $30,000.

Changes in Management

HOPE, ARK.—Elbert Crutchfield succeeds F. S. Horton as manager of Alice Theatre, recently erected at cost of $190,000.

MAXWELL, CALIF.—G. W. Peoples has taken over Maxwell Theatre.

SAN ANSELMO, CALIF.—F. J. Alberti has sold his interest in Strand Theatre to Carl Holz, of San Francisco. New owner is associated with several other theatres.

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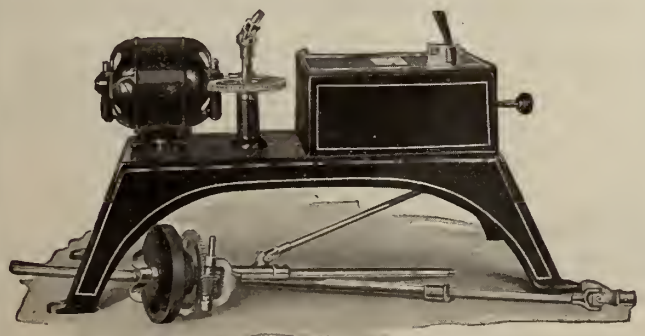

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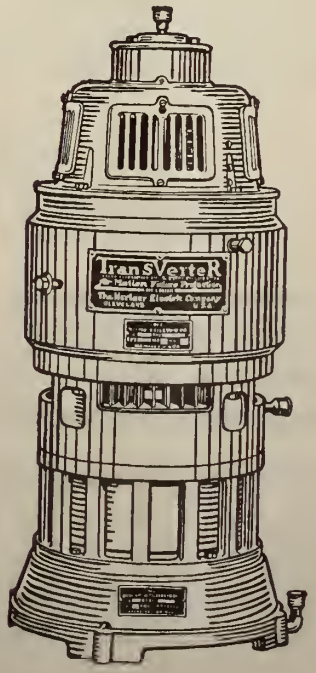

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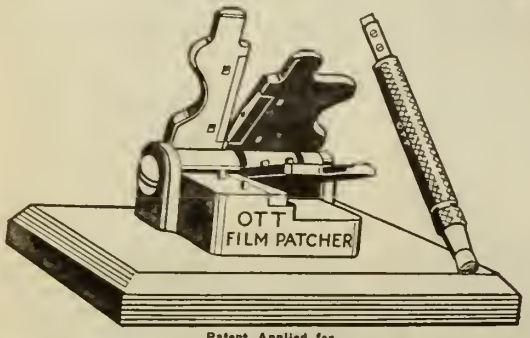

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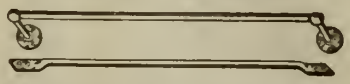

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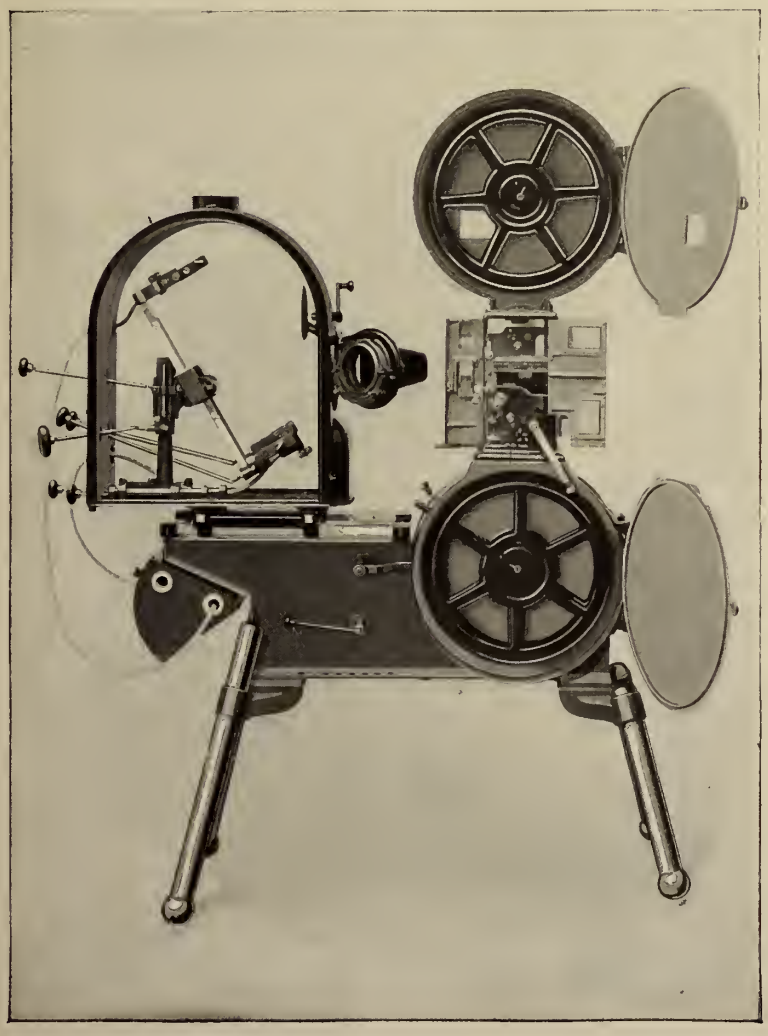

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